

Mirror

Dramatic

20 Cents
NOV. 26, 1921

and THEATRE WORLD



DRAWN BY
CHARLES
GONNOR
SAXTON

**CHET
WITHEY**

*Famous for the many fine
productions he has directed.
He has now transferred his
activities to the coast studios.*

Vaudeville Dates Buzz Show Reviews

WILLIAM FOX Circuit of Theatres

Executive Offices: Fifty-Fifth Street,
At Tenth Avenue, New York, N. Y.

**Vaudeville Booking
Department**

130 WEST 46th STREET

**JACK W. LOEB
General Manager**

**EDGAR ALLEN
Booking Manager**

E. F. ALBEE, President **J. J. MURDOCK, General Manager**
F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

**B. F. KEITH
A. PAUL KEITH**

**EDWARD F. ALBEE
F. F. PROCTOR**

Founders

**Artists Can Book Direct by
Addressing S. K. Hodgdon**

Marcus Loew Booking Agency

**Loew Annex Building
160 West 46th St. New York**

**J. H. LUBIN
General Manager**

**Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1**

**CHICAGO OFFICE
Masonic Temple Building
J. C. MATTHEWS in Charge**

PHONE CIRCLE 2488



Russian Arts and Crafts Studios
FORTY-SEVEN WEST FORTY-NINTH ST.
NEW YORK

Scenery, Costumes and Lighting Effects constitute an important issue in every production.

Russian Arts and Crafts Studios

Designs and executes most unusual stage settings. Costumes and lighting effects, be it a Vaudeville Act, Musical Comedy, Drama or Grand Opera.

We have just helped to complete Ziegfeld's "Sally" and many other productions.

Let us make designs for settings, costumes and lighting effects for your next production and furnish the estimate without obligation to you.

**Theatrical and Motion
Picture DIRECTORY**

can do three things for you:
Place your proposition before every one in any way connected with the business. Supply you free of charge a complete list, giving name, address and seating capacity of every theatre in the country. Send you daily reports giving the names and addresses of those in the market for your goods.

Published by the Publishers of
DRAMATIC MIRROR
133 W. 44th St., New York City

LYCEUM W. 45th St. Eves. 8:30
Mat. Thurs. & Sat. 1:30
DAVID BELASCO presents
LIONEL ATWILL
—I—
"The Grand Duke"
A Farce Comedy
By Sacha Guitry

BELASCO West 44th St. Eves. 8:15 Sharp.
Mat. Thurs. & Sat. 1:15
LAST WEEK
DAVID BELASCO Presents
DAVID WARFIELD
in "The Return of Peter Grimm"
"EXQUISITELY HANDLED."—Brander
Matthew in "The Masterpieces of Modern
Drama."

**Dramatic
Mirror**

and THEATRE WORLD

Published in New York by Dramatic Mirror,
at 133 West 44th Street. Phones Bryant 5189-5190

H. A. WYCKOFF,
Publisher

W. S. PATJENS, Vice Pres.
JOHNNY O'CONNOR, J. F. GILLESPIE, Associate Editors

Chicago:
STATE LAKE BLDG.
ROBERT D. BONIEL

S. JAY KAUFMAN,
Editor-in-Chief

G. J. HOFFMAN, Mgn. Editor
Los Angeles:

HOTEL HOLLYWOOD
OTTO HARRAS

IN THIS WEEK'S ISSUE

Bills Ahead (including two weeks ahead).....	Pages 760, 761, 788, 789, 790
The Market Place.....	Pages 762, 763
Page S. J. Kaufman.....	Page 765
News.....	Pages 766, 767, 768, 769
Broadway Time Table.....	Page 769
Broadway Buzz—Jim Gillespie.....	Page 771
The New Plays.....	Page 773
In the Song Shops—Jim Gillespie.....	Page 775
At the Vaudeville Houses.....	Pages 776, 777, 778
Vaudeville New Acts.....	Page 779
Little Trips to Los Angeles Studios.....	Page 781
Screen Reviews.....	Pages 782, 783, 784, 785
Screen News.....	Pages 786, 787

Out in New York on Thursday, dated the following Saturday

November 26, 1921. Vol. LXXXIV, No. 2241. \$5 a year. Entered as second class matter January 26, 1896, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror Inc. Add 75c. for postage west of Mississippi River, \$1.50 Canada, \$2 Foreign. The Mirror accepts no responsibility for unsolicited manuscripts.

Now Times Sq. Thurs. W. 43d St. Eves.
AT 8:15. Mat. Thurs. Sat.

CHARLES DILLINGHAM Presents
ALLAN POLLOCK

"A BILL OF DIVORCEMENT"
(Arrangement with Broadway.)
By CLEMENCE DANF.

With **JANET BEECHER**

NEW AMSTERDAM Theatre
Eves. 8:20. Mat. Thurs. Sat. at 2:20

SECOND YEAR
F. Ziegfeld's Production
**MARILYNN & LEON
MILLER & ERROL** in

"**SALLY**"

MOROSCO West 45th St.
Evens. at 8:20
Mat. Wed. & Sat. 2:30

SECOND YEAR
Wassink & Kanner Presents
THE DRAMATIC SMASH!

THE BAT

By Mary Roberts Rinehart and
 Avery Hopwood

"HIPPODROME'S GREATEST SHOW"

"**GET TOGETHER**"

AT THE **HIPPODROME**

PRICES CUT IN TWO DAILY \$1.00

"HIPPODROME'S BIGGEST HIT"

PALACE Broadway and
47th Street

World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinee, 2:30, and Eve.
8:15.

Breakings, 10c., 20c., 30c., and on-
the lower floor \$1.00.

SUPREME VAUDEVILLE

It's Not A Mammy Or A Dixie Song

The Most Powerful Ballad Written

WHEN THE HONEYMOON WAS OVER

Written and Published by

FRED FISHER, 224 W. 46th St., N. Y. C.

BILLS WEEK OF NOVEMBER 28th

Acts and Houses Listed Alphabetically—Week of December 5th in Parentheses

Keith's

NEW YORK: PALACE—Leo Beers (Orpheum); Beatie Clayton & Revue (Royal); Hyams & McIntyre; George MacFarlane; Rae Samuels (Orpheum); The Unusual Duo (Coliseum); Bert & Betty Wheeler (Phila.).

ALHAMBRA—Low Brice; Johnny Burke (Orpheum); Creedon & Davis; Duval & Symonds; Dancing McDonalds; Laura De Vine; Juliet (Colonial); Mar-mein Sisters.

BROADWAY—Claude & Marion; Golden Bird; Bert Green; Will Mahoney (Regent); Jean La Corne; Parlor, Bedroom & Bath (81st St.).

COLONIAL—Chong & Moey (Yonkers); Ford & Goodrich; Bert Fitzgibbons; Howard & Sadler (Alhambra); McDevitt, Kelly & Quinn; Singer's Midgits (Alhambra).

COLISEUM—Peggy Brennan & Co.; The Four Mortons (Bushwick); Sig. Friscoe (81st St.); (L. H.) Santrey & Seymour (Franklin); Henry Santrey & Band (Franklin); H. & A. Seymour (Franklin); C. & F. Usher (Baltimore).

81ST STREET THEATRE—Alexander Bros. & Evelyn (Flatbush); Joe Cook (Flatbush); Keane & Whitney; Lane & Harper; Daisy Nellis; Santiago Trio.

FAR ROCKAWAY—(L. H.) only: Wm. & Joe Mandel (Baltimore); Frank Dobson & Sirens.

88TH ST.—Coffman & Carroll; Beatie Clifford; Frank Dobson & Sirens; Officer Hyman (Yonkers). (L. H.) Anger & Packer; Alice DeGarmo (81st St.); Far-num & Farnum; Fred Gray & Co.; Miller & Anthony; Valda & Co.

FORDHAM—Huston Ray; Harry & Anna Seymour (Boro. Pk.); Henry Santrey & Band (Boro. Pk.); Santrey & Seymour (Boro. Pk.); Trenelle Trio; C. & Fannie Usher (Baltimore). (L. H.) Byron & Broderick; Albert Donnelly; Lew & Dody (B'way); Solly Ward (Regent).

FRANKLIN—Rae Eleanor Ball (Bushwick); Kennedy & Berle (Bushwick); Madame Herman; Lewis & Dody (B'way); Laura Ordway (L. H.); McFarlane & Palace (81st St.); Chas. Olcott & Mary Ann (Colonial); Trenelle Trio; Arthur West.

FIFTH AVENUE—B. A. Rolfe & Co.; Wilson Bros. (L. H.); Owen McGivney & Co. (Flatbush); Laura Ordway; Spirit of Mardi Gras.

HAMILTON—El Cleve (Orpheum); Venita Gould (Alhambra); Morton & Lewis; Florence Nash.

H. O. H.—Anger & Packer; A Passerby; Genroy & Howard; Ted Lorraine & Co. (L. H.); Cole & Cogo; Lillian Gonne; Cook, Mortimer & Harvey.

JEFFERSON—Bergman McKenna & Nicolay; W. S. Harvey & Co.; Frank Wilcox & Co.; Lew Welch. (L. H.) Rae Eleanor Ball (Bushwick); Chas. & Mad. Dunbar; The Clown Seal; Bob Willis.

188TH STREET—Francis Dougherty; Hollis Quintette; Jed's Vacation. (L. H.) Modern Cocktail; McCormack & Wallace.

REGENT—Murray Kissen & Co. (Jefferson); Percy Haswell & Co.; Fargot & Francois; The Misses Townsend; Olcott & Mary Ann (Colonial).

RIVERSIDE—Johnny Burke (Bushwick); The Creightons (B'way); Holmes & Lavers; Herbert & Dave (Pittsburgh); Margaret Padula (Colonial); Allan Rogers & Miss Allen (Boston); Sophie Tucker & Co. (Colonial).

ROYAL—Franklin Ardell; Harry & Grace Ellsworth (Bushwick); Kane & Herman (Bushwick); Loyal's Dogs (Baltimore); Melnotte Duo (Jefferson); Victor Moore & Co. (B'way); Ruth Royce (Palace).

88RD ST.—Henry Lewis & Grayce; McCormack & Wallace. (L. H.) Babcock & Dolly; Jed's Vacation; Hart & Rose; Tennessee 10.

BROOKLYN: BORO. PARK—Byron & Broderick; Wm. & Joe Mandel (Baltimore); McFarlane & Palace (81st St.); Solly Ward (Regent). (L. H.) Grace Doro; Murray Kissen & Co. (Franklin); Joe Laurie, Jr.; Frank Wilcox.

BUSHWICK—Coogan & Casey; Dufor Boys; George Jessel; Thos. J. Ryan & Co.; Rule & O'Brien; Yvette Rugel (Hamilton, N. Y.); Herman Timberg; Three Belmonts; Willie Rella.

FLATBUSH—Harry Carroll & Co.; Wm. Hallen (B'way); Eddie Miller & Co.; Raymond Wilbur (Fordham).

GREENPOINT—Lillian Gonne; Hoffman & Hughes; Spirit of Mardi Gras. (L. H.) Long Tack Sam.

ORPHEUM—Paul Decker (Royal); Kaufman Bros. (Colonial); Morton & Jewell; McConnell Sisters; Mosconi Bros. (Boston); Sealo (Royal); Val & Ernie Stanton (Royal); Wells, Virginia & West; Margaret Young (Jefferson).

PROSPECT—Janis & Chaplow; Ioleen; Leavitt & Lockwood; J. C. Mack & Co. (L. H.); Will Morris; B. A. Rolfe & Co. (Fordham); Abbott & Brooka.

ATLANTA & BIRMINGHAM: SPLIT—Carl & Inez; Roger Gray & Co.; Hall, Ermine & Brice; Lucille & Cockie; 3 La Mase Bros.

BALTIMORE—Fred Burton & Co.; Kenny & Hollis; Eddie Leonard (Phila.);

Jack LaVier (Washington); Patricola (Franklin).

BATON ROUGE—Corinne Arbuckle; Hall & Shapiro; Josephine & Harry; Princess Wahletka; 3 Weber Girls.

BIRMINGHAM & ATLANTA: SPLIT—McCloud & Norman; Step Lively; Eileen Sheridan; Volunteers; Walsh & Edwards.

BOSTON—Frank Browne (Lowell); Burns & Lyons; Doyle & Cavanaugh (Washington); Four Casting Mellos (Lowell); Roger Imhoff & Co.; Music Land (Riverside); Chic Sale (Riverside); Sybil Vane.

BUFFALO—Billy Giamon (Toronto); Ann Gray (Toronto); Armand Kalia Co. (Toronto); Meekhan's Dogs (Toronto); Spencer & Williams (Toronto).

CHARLESTON—Carmen Eccelle; Walter Fischer & Co.; Lady Alice's Pets; Mason & Gwynne; Ben Smith. (L. H.) Brown, Gardner & Trahan; Thos. Potter Dunn; Devey & Dayton; Follette Monks; Robt. Reilly & Co.

CHARLOTTE & ROANOKE: SPLIT—Beraca Circus; Bell & Eva; Keegan & O'Rourke; Milo & Hughes; Stephens & Hollister.

CHATTANOOGA & KNOXVILLE: SPLIT—Connelly & Francis; Markel & Gay; Mack & Lane; 6 Nosses; Welch, Mealy & Montrose.

CINCINNATI—Ernie & Ernie; Clara Howard; Handers & Millis; Kay Hamlin & Kay (Louisville); Jim & Betty Morgan (Cleveland); Seven Bricks.

CLEVELAND—Cresay & Dayne (Ind.); Harry Fox; Dancing Shoes (Hipp. Tere-to); Haig & LaVere (Cincinnati); La Palencia Trio (Youngstown); Mehlinger & Meyers (Pittsburgh); Wylie & Hartman.

COLUMBUS—Bert & Rosedale; Frank Gaby (Pittsburgh); Althea Lucas & Co.; Shireen; Spoor & Parsons.

DETROIT—Asler & Dunbar (Rochester); Dummies (Rochester); D. D. H. (Rochester); Denny & Barry (Rochester); Johnna (Rochester); Maxine Bros. & B. (Rochester); Jos. Victor & Co.

ERIE—Ruth Budd (Columbus); Clifton & Rooney (Grand Rapids); Dewey & Rogers; Edwin George; McDonald Trio.

GRAND RAPID—Bevan & Flint; Fenton & Fields (Detroit); P. George; Pressler & Klais (Detroit); Regal & Mack; Theresa & Wiley.

HAMILTON—Bernard & Garry (Buffalo); Ford Sisters (Detroit); Farrell Taylor Co.; Herman & Shirley (Grand Rapids); Muller & Stanley (Buffalo); Vincent O'Donnell.

INDIANAPOLIS—Bailey & Cowan (Louisville); Lew Dockstader (Louisville); Jean Granes Trio (Cincinnati); Mantell & Co.; Reynolds & Donegan (Louisville); Willie Solar (Pittsburgh).

JACKSONVILLE & SAVANNAH: SPLIT—The Banjoys; Carpos Bros.; The Comebacks; Liddell & Gibson; Morak Sisters.

JERSEY CITY—Will Morris; Rucker & Winifred. (L. H.) Ioleen; J. C. Mack & Co.

JOHNSTOWN—Jarrow; Hanvay & Francis; Paul & Pauline; Pagana; Soul Mate (Toledo).

KNOXVILLE & CHATTANOOGA: SPLIT—Doyle & Elaine; Lillian's Dogs; Laurel Lee; Seven Henry Boys.

LOUISVILLE—Bert Errol (Ind.); Emerson & Baldwin; Sharkey, Roth & Witt (Columbus); Edith Tallafiero & Co.; Jas. J. Thornton.

LOUISVILLE & NASHVILLE: SPLIT—Cornell, Leona & Zippy; Great Leon; King & Irwin; Kirk & Harris Co.; Melva Teima.

LOWELL—Peggy Carhart (Portland); Baraban & Croh; Bowman Bros.; Raymond Bond & Co.; Dooley & Sales (Boston); Daley, Mac & Daley (Portland); Nestor & Vincent (Portland).

MOBILE & NEW ORLEANS: SPLIT—The Cromwells; Marcelle Fallette & Co.; LeMaire & Hayes; Monroe & Grant; Geo. Yeoman.

MONTREAL—Andriel Trio; Trixie Frigausa (Biston); John & Nellie Ohlms (Quebec); Pearson, Newport & Pearson (Syracuse); Bobby Fender Troupe (Providence); Summertime; Weaver & Weaver (Hamilton); Bert Walton.

MT. VERNON—Babcock & Dolly; Buch Bros.; Joe Laurie, Jr. (Regent); Owen McGivney (Flatbush); Tennessee 10. (L. H.) Chas. Ahearn & Co.; Signor Friscoe (81st St.); Mary Marble & Co.

NASHVILLE & LOUISVILLE: SPLIT—Clifford & O'Connor; Gibson & Price; Perry Sisters; Summer Eve.

NEWARK—Cook, Mortimer & Harvey; Long Tack Sam & Co.; Mary Marble & Co. (L. H.) Leavitt & Lockwood; Resista; Wilson Bros.

NEW ORLEANS & MOBILE: SPLIT—Bill, Genevieve & Walters; 3 Kitaros;

THE HOME OF FILMDOM'S GREATEST STARS

HOTEL HOLLYWOOD

Hollywood, Cal.

GEO. KROM, Manager

MIDWAY BETWEEN CITY AND SEA

ALWAYS OPEN

REUBEN'S

Pure Food SHOPS!!

2120-2122 BROADWAY

At 74th Street

and

620-622 MADISON AVE.

At 59th Street

From a Sandwich to Two
National Institutions

(And Still Growing)

Chalif Russian

School of Dancing

With the personal instruction of
LOUIS H. CHALIF, Principal

Master of the Methods of the Im-
perial Ballet School of Russia

WINTER COURSE
September 9 to April 29

Simplified Classic, Toe, National,
Characteristic, Interpretative, Sim-
ple New Dances for Professionals,
Teachers and Children, Folk and
Ballroom Dancing, in daily and
weekly classes, in our beautiful new
building at

163-165 West 57th Street
NEW YORK CITY

Ben Riley's

Arrow Head Inn

Haven Ave. & 177th St.

:- The Most Popular :-
Restaurant in New York

Go To the Ice Box and Choose
Your Food

THE

ALGONQUIN HOTEL

59 WEST 44th ST.

Anyone Who has Dined In
Our Restaurant Has Found
a Home

WEST 44th STREET

"Where Celebrities Eat Daily"
The "LAFY SHOPS"
239 W. 42nd St., B'way, Broadway
and Eighth Ave.
B'WAY LUNCH DINNERS
And Bohemian Atmosphere
Have a Bite—Have a Laft
Frog and Makers
JACK COOK AND EDW. J. LAMBERT
Open 9 A.M. Close 2 A.M.

Phone Bryant 9239
Sasha Pistor—Phil Fein
Producers
Opera, Drama, Ballet, Musical
Comedy
139 W. 42nd St., New York.

LAURA D. WILCK

Most enterprising play and fiction broker in America

1476 BROADWAY, NEW YORK

TEL. BRYANT 4065

Placed 27 plays last season

Stage Lighting

I SAVE YOU 20%—
Estimate will convince you
effects and everything electrical
for producers of Plays, Vaude-
ville Acts, Etc. HARRY WOODS
238 W. 42nd St., New York

YOU'VE TRIED THE BEST
"THE 13th CHAIR" "PETE" SOTEROS
Now Try the Best
THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:
BOOSTERS FOR STRAITS

Joe Edwards, "Bandy," Home and Gout, Jack Ockerman, Horace Goldin, Paul Gordon,
Jack Cook, Chester and O'Connor Sisters.

CHAMBERLAIN BROWN

representing Harry K. Morton, Zella Russell, Lucille Manion, Ina Hayward, McNeil and Shadow, Walie Davis.

ED. J. WEBER

A Musical Director who DIRECTS

5 Years with Eva Tanguay

'Nuf Sed!

IF YOU NEED SONGS

Address {DRAMATIC MIRROR THEATRE WORLD

WANTED ALWAYS

ARTISTS FOR MUSIC-COMEDY AND VAUDEVILLE

WANT FEMALE IMPERSONATOR WHO SINGS

GIRLS WHO SING AND DANCE

MANAGERS—COMMITTEES

WE CAN FURNISH ONE ACT-OR COMPLETE SHOWS

GOUGH CITY PRODUCTIONS CO.

1418 B'WAY—ROOM 413

Phone 4441 H. K. GATES, Mgr.

LEW CANTOR

OFFICES

160 W. 46th STREET

Managers Producers

PHONE BRYANT 9496

NEW YORK, N. Y.

"The Offices of Quick Results"

ACTS WRITTEN AND PRODUCED



WE WANT S-T-A-R-S AND NAMES FOR BEST VAUDEVILLE THEATRES.

Call or Write

701 SEVENTH AVE., Cor. 47th St.

ERNIE YOUNG AGENCY

ROY MACK, Booking Manager
Suite 1213, Masonic Temple Bldg., CHICAGO

Booking Exclusively with the
W. V. M. A. and B. F. KEITH (Western)

VAUDEVILLE ARTISTS REPRESENTATIVES

BURT CORTELYOU

1607-1608 Masonic Temple
Phone Randolph 3191 CHICAGO

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

John J. Nash, Business Manager Thomas J. Carney, Booking Manager
5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

Lewis & Henderson; Morgan & Moran; Stratford Comedy Four.

NORFOLK & RICHMOND: SPLIT—Doherty & Dixon; B. & E. Gorman; Little Revue; Manning & Lee.

PHILADELPHIA—Mme. Besson & Co. (Detroit); Ernest Ball (Baltimore); Juliet Dika; 8 Blue Devils; Jas. J. Morton (Baltimore); Roy & Arthur (Baltimore); Babe Ruth; Ben Welch.

PITTSBURGH—Joe Darcey (Louisville); Hope Eden (Youngstown); Gordon & Ford; Jack Hanley (Buffalo); Healy & Cross (Youngstown); Young America.

SHERIDAN SQUARE—Anderson & Young Players; Ed Hill; Philipps & Travers; Selbini & Greviani (Toledo); Violet & Lois.

PORTLAND—Ames & Winthrop (Providence); Archie & Gertie Falls; George Moore & Mary Jayne; Lonna Nacenzio; George Stanley & Sister; Joe Towle (Boro Park).

PROVIDENCE—Anderson & Burt; Burns & Freda (Boston); Bims & Grill; Mme. Bradna & Cl. (Bushwick); Gallagher & Shean (Franklin); McLallen & Carson; Miller Girls (Palace); Ruby Morton.

QUEBEC—The Balliots; Lane & Whalen; Trozini.

RICHMOND & NORFOLK: SPLIT—H. & S. Everett; Hart & Francis; McCool & Rarick.

ROANOKE & CHARLOTTE: SPLIT—Brooks & Morgan; Florence Brady; Lewis & Norton; Onra & Partner.

ROCHESTER—Dolly Kay (Royal); Jim McWilliams (Youngstown); Profitteering Buffalo; Rolfe's Revue; Russell & Devitt (Hamilton); Joe St. Ange 3; Mrs. H. Turnbull; Dallas Walker.

SAVANNAH & JACKSONVILLE: SPLIT—Arens Bros.; Claudia Coleman; Fisher & Hurst; Melva Sisters; Texas Comedy Four.

SYRACUSE—Ivan Bankoff (Buffalo); Jed Dooley (Hamilton-Can.); Herschel Henlere (Erie); Richard Keane (Erie); Ryan, Weber & Ryan; Harry Watson, Jr. (Buffalo).

TAMPA & ST. PETERSBURG: SPLIT—Hayes & Pingree; Knight's Roosters; Lexey & O'Connor; Lavine & Walters.

TOLEDO—Davis & Darrell (Pittsburgh); Furman & Nash (Grand Rapids); Foley & LaTour; Jas. & Eta Mitchell; Shadowland.

TORONTO—Adolphus & Co. (Montreal); Faber & McGowan (Montreal); Fantino Sisters (Montreal); Wills & Harold Brown (Montreal); White & Leigh (Montreal); Wilton Sisters (Montreal); Ed Lee Wrother & Co. (Montreal).

HIPPODROME—Ackland & May; The Berlo Girls; Rappi.

WASHINGTON—A Dress Rehearsal; Boyle & Bennett; Creole Fashion Plate (Coliseum); Mrs. Sidney Drew; Beatrice Herford; Johnson Bros. & Johnson (Palace); Tom Smith; Florence Walton & Co.

YONKERS—An Arabian Night; Flirtation; Marie Hart & Co.; Miller & Anthony; Joseph Regan; Valda & Co. (L. H.); Beale Clifford; Geo. Edwards Co.; Pan-American 4 (B'way).

YOUNGSTOWN—Artistic Treat; Jack Benny (Detroit); Cate Bros. (Cleveland); Cartmell & Harris (Louisville); Courtner Sisters; Murray Girls; Samsen & Delilah (Detroit).

Loew's

NEW YORK: STATE—Brosius & Brown; Eddie Heron & Co.; 5 Musical Queens; Manuel Romaine & Co.; Seymour & Jeanette; Ralph Whitehead. (L. H.) Casson Bros.; Cupid's Cloak; Mankin; Skelly & Heit Revue; Wahl & Francis; Wilson & Larsen.

AMERICAN—Belle & Wood; Bender & Herr; Brady & Mahoney; Wm. Dick; Fascination; Herskind; Tom McKay's Revue; Moore & Fields; Wahl & Francis. (L. H.) Ditty Bond; Burns & Klein; Dancers De Luxe; Long & Perry; Lyndall Laurel & Co.; Miller, Klint & Kugie; Pardo & Archer; Manuel Romaine & Co.

AVENUE B—Barton & Sparling; Holiday in Dixie; Long, Cotton & Co.; The Newmans; Patrice & Sullivan. (L. H.) Pearl Abbott & Co.; Jack Reddy; Tick-Tock Revue; Tower & Darrell.

BOULEVARD—Casson Bros.; Carlos Circus; Mae & Hill; Jack Reddy; Skelly & Heit Revue; Tower & Darrell. (L. H.) Sol Berns; Dorothy Burton & Co.; Cowboy Williams & Daisy; Eulis & Clark; Johnson Bros. & Johnson; Quinette Hughes & Co.

DELANCY ST.—Cowboy Williams & Daisy; Dancers De Luxe; Fero & Coulter; Jimmy Rosen & Co.; Willing & Jordan. (L. H.) 4 Bell Hips; L. Wolfe Gilbert & Co.; Mae & Hill; Margaret Merle; Reiff Bros.

GREELEY SQ.—Ash & Hyams; Costler & Beasley Twins; Kelso & Lee; Martha Russell & Co.; Fred & Al Smith. (L. H.) Fero & Coulter; Lockhart & Laddie; Tom McKay's Revue.

(Continued on page 788)

THE ORPHEUM CIRCUIT

MARTIN BECK,
President

MORT H. SINGER,
General Manager

CHARLES E. BRAY,
General Western Representative

FRANK W. VINCENT,
GEORGE A. GOTTLIEB,
Managers
Booking Department

BENJAMIN B. KAHANE,
Sec'y, Treas. and Counsel

S. LAZ LASBURGH,
Associate Counsel

FLOYD B. SCOTT,
Publicity and Promotion

JOHN POLLOCK,
Press Department

O. R. McMAHON,
Manager Auditing Department

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

MAX ROGERS

PERSONAL REPRESENTATIVE
OF HIGH CLASS ARTISTS

1544 BROADWAY

NEW YORK CITY

New Acts Always Welcome

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

[Franklin H. Sargent, President, Daniel Frohman,
John Drew, Augustus Thomas, Benjamin F. Roeder.]

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies



Signor Salvatore Cudia

Teacher of

DRAMATIC ART
COACHING

Grand Opera Voice Placing

DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY

Phone
Bryant 1274

METROPOLITAN OPERA BUILDING
1455 Broadway, at 49th Street New York City



STAGE ACTING
SCREEN ACTING
MUSICAL COMEDY
and OPERA
PUBLIC SPEAKING
ORATORY

ALVIENE SCHOOL
of
SEVEN ARTS

43 West 124th Street
Phone Cal. 9221 Founded 1894

STAGE DANCING
Ballet, Character,
Ball and Modern
Comedy Dancing
CLOG
SOFT SHOE and
JAZZ DANCING

LEW GOLDBER

PALACE THEATRE BUILDING

The Market Place

acting

You can Strengthen Your Art by using Our Stuff. No excuse for your using Antediluvian Material. Think of a \$5 Monologue for 25¢! The newest dramatic sketch for 2 people, strong and very clever, "A Lesson in the Dark," 35¢. Peerless Monologue Book No. 6, Price 25¢. Peerless Monologue No. 2, Price 75¢. Get our catalogue—it's free with an order. **STANTON AMUSEMENT CO., NORWICH, N. Y.**

PLAYS

AND VAUDEVILLE ACTS. Catalogue Free. Make-Up Book 15¢. 3 Sample Acts 25¢. 120 Paradise 25¢. —and 5¢ for all. **At E. KEIM** Sta. B, MILWAUKEE, WIS. **and**

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue Free. **The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill.** **t.f.**

THE ART OF ACTING FOR THE SCREEN AND STAGE
By Frank B. Colburn
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified to give advice to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for \$1.00.
Colburn Studio of Motion Pictures, 246 Luman Ave. (Over New Studio) New York City

PLAYS—New, original, typewritten Manuscripts. Plays, full bills, \$10.00, script and parts. Tel. \$1.00, script and parts. **WILLIAM AND JOSEPHINE GILES, Warren, Ohio.** **t.f.**

The Market Place puts you in touch with thousands of prospective customers at a very low cost. Try it—and know how much it can do for you.

"Do You Want Material? I Can Write Material For You."
ACTS, SKETCHES AND MONOLOGUES
EDNA (HAYES) O'CONNOR 181 Broadway N.Y.C. **t.f.**

MADISON'S (new) BUDGET No. 18
Contains my latest monologues, parades, double acts, sketches, musicals, full parts, stage sets, tableaus, etc. **ONE DOLLAR—JAMES MADISON, 1493 Broadway, N. Y.**

PLAYS

FREE Catalog of Professional and Amateur Plays, Sketches, Monologues, Musical Acts, etc.
Fitzgerald Publishing Corporation
Dept. M, 18 Vesey St., New York **and**

FOR SALE—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

artificial flowers.

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Dressing Co., 288 W. Adams St., Chicago, Ill.
Write for Catalog H & T

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisements Using It. Rate 50¢ a line with time discounts. 4 lines minimum, space accepted.

beaded bags

WE CAN SAVE YOU MONEY
BEADED BAGS
We do the Mending and Reupholstering of Beaded Bags of Every Description. Manufacturers' sale of **\$5.00 up**
BEADED BAGS
500 SAMPLES. All Real Bargains.
Room 52, (Take Elevator)
Egny Bros. & Co., 122-124 W. 44th St., N. Y. C. t.f.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

beauty culture

CARL—Ladies' Hair Dressing Sales Specialist in Permanent Hair Waving. Formerly with Waldorf-Astoria. Room 103, 5 Columbus Circle, New York City. Phone Columbia 2418.

BEAUTIFY YOUR NAILS
"Chlorine" gives your nails the polish and lustre of new paint. Full size tube 35¢. **CLARK'S PERFUMERY CO., Sole Distributors, 1331 Broadway, N. Y. C. and**

JOHN POST'S BLACKHEAD LOTION
eradicates blackheads by absorbing the secretions in the pores; contracts large pores; clarifies the skin. \$1.25. Tested for 30 years. 300 Fifth Ave., cor 42nd Street, New York City.

business chances

ONE of the most important discoveries of the age—millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astonished at the results. The effect on the kidneys is simply marvelous. You take your herb in it for 15 minutes a day for 10 days. Agents are making money. Price 75¢ per bottle postpaid. **Rheumatism Herb Co., Santa Monica, California.**

EFFECTS

CLOUDS, WAVES, RIPPLES,
RAIN, SNOW, FIRE, WATER-
FALLS, TRANSFORMATIONS

ETC.

Spot-Lights, Stereopticons and Accessories

CATALOGUE FREE

Wholesale and Retail **C. NEWTON** Telephone 2172
305 W. 15th STREET, NEW YORK CITY
Chelsea

chiropractors

CHIROPRACTORS are successfully removing the CAUSE of Stomach, Bowel, Liver and Kidney Trouble; Rheumatism, Troubles of the Head, Throat, Lungs and other Organs. Consultation free. Write for literature. **A. R. JOHNSON, Chiropractor, 115 Madison Ave. (cor. 34th), N. Y. C. t.f.**

clothing

AARON'S
Just opened the only Second-Hand Department Store in the World
OCCUPYING THE ENTIRE BUILDING AT
185 5th Ave., Bet. 6th and 4th Sts., N. Y. C.
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

DRESSES ADVANCE FALL STYLES
SIZES 16 and 18
Telephone Madison Square 4949
MADAME MERE NEWYAT, 211 5th Ave. N.Y.C. t.f.

A young lady in India has a stock of fashionable gowns, blouses, jumpers, all embroidered by hand. She also takes orders in Indian embroidery. Satisfaction guaranteed. Patrons solicited. Write today to **Mrs. J. Franco c/o Post Master, G.P.O., Bombay, India.** 52-44

corsets

COSSARD FRONT LACED CORSETS FITTED by experienced corsetiers. \$5.75 up. Read only; brochure sent; corsets to order. **OLIVIA CORSET CO., 175 Madison Ave., at 34th St., N. Y.** **t.f.**

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

costumes

TAMS COSTUMES
of Every Description for Every Occasion — FOR 1600 Broadway, N. Y. HIRE—MADE TO ORDER
The largest costume establishment in the world. **t.f.**

Charles Christie & Co.

Telephone BRYANT 2449 **THEATRICAL COSTUMERS** Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals. Book Companies, Etc. **Mosque, t.f.**
362 Seventh Ave., Bet. 40th & 41st St., N.Y.C.

for sale

Letter Heads Get Our Samples of Letterheads, Envelopes, Etc. Lowest Prices **Wollman Printing Co.,** Huntington West Virginia **t.f.**

furniture

UPHOLSTERED Sofas and Chairs and Window Chairs. Sofa tables, odd tables and Corbels and mirrors. Direct from factory at discount prices. Chairs \$19 to \$155. Sofas \$110 to \$200. Credit and freight paid. Phone east. **Ruder Bros., 21 E. 44th St., N. Y. City. t.f.**

furs

FURS OF QUALITY at wholesale prices—30% discount. Motion picture dealers and write for illustration.
HERMAN REEL CO., 601 S. Michigan Ave., Chicago t.f.

mailing lists

COMPLETE MAILING LIST of every theatre in this country and Canada. Gives name and address and seating capacity. Tells whether playing legitimate, pictures, vaudeville, stock, or combination. Also much other special information. Write: **Theatrical and Motion Picture Trade Directory, 133 W. 44th St., N. Y.**

photoplays

MICHEAUX FILM CORP.
Producers and Distributors of **HIGH-CLASS NEGRO PHOTOPLAYS**
538 So. Dearborn St. Chicago t.f.

pleating & stitching

HEMSTITCHING—Specializing in theatrical work. Accordion and Kaffi Pleating. Pleating buttons covered and buttonholes. Send for price list. **B. Goldsmith & Co., 626 6th Ave., New York t.f.**

The proof of results from advertising is the number of advertisers. Look at The Market Place. Tear out and mail this page after writing your name and address on the margin. We will send you full information by return mail.

costumes

MILLER COSTUMIER
PHILADELPHIA
Theatrical Costumers
238 So. 11th St., Philadelphia, Pa. **t.f.**

diamonds bought

MEARS & CO. Diamonds and diamond jewelry bought. This old established house positively pays the highest prices. Mail or express. **and**

dramatic art

THEODORA URSULA IRVINE
Specialist in Preparation for the Stage. Teacher of Alice Brady. — Endorsed by Edith Wynne Matheson Carnegie Hall, New York City, Studio 616, Phone 6211 Oak

film cement

VELVET FILM CEMENT
—\$1.00 PINT—
Lamp Colors, Solvents, Carbons at reasonable prices. **CONTINENTAL DRUG AND CHEMICAL WORKS**
371 White Ave. Send for list Brooklyn, N. Y. t.f.

real estate

Overlooking picturesque Beverly Harbor. Only 30 minutes from Boston. Sixty acres wooded and farm land. Extensive view of ocean from property. Fine orchards. Will sell in part or whole at reasonable price. Address J. A. G. care of Dramatic Mirror, 133 West 44th Street, New York.

scenery

Columbia Scenic Studio
Columbia, South Carolina **t.f.**

SCENERY

of All Kinds for All Purposes
Room 120
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery **WILLIAM G. HEMBLEY, Scenic Artist and General Contractor.** from London, England; Chicago & New York. Scenic Studios, Liverpool, La. Box 657. Phone 1437. **t.f.**

BEAUMONT 230 W. 44th St., N. Y. City
Phone BRYANT 3448
The Leader in Cycloramas and Drop Curtains for all purposes. Made to order or rental. **t.f.**

SCENERY—Costumes, Properties—BATIC
Lighting office for Actor Productions
Russian Arts and Crafts Studios
67 West 48th Street, Circle 2466, New York

The Market Place

shoes

SHORT VAMP SHOES For Stage and Street
Long Wear at Low Price
Descent to the Profession
Catalogue *At FREE*
J. GLASSBERG
225 W. 42nd St., New York (10-07)

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
Radio Mail Slide Co.
121 W. 42nd Street New York City N.Y.

song writers

DO YOU COMPOSE? Don't publish songs or music
before having read our "Manual of Song-writing"
Containing 400 Examples of the best of modern
song-writing. Send for Catalogue H. D.

song writers

"Write the Words for a Song"

Your manuscripts are very valuable and mean money
to you if they are properly handled. Write us before
submitting them to anyone else. Let us tell you about
our interesting propositions. Send us your name on
a postcard.

UNION MUSIC COMPANY
405 Synamore St.
CINCINNATI, OHIO

stage lighting

STAGE LIGHTING—MECHANICAL EF-
FECTS—PLUGS—PIN CONNec-
TORS AND STUDIO SUPPLIES
THEATRICAL EQUIPMENT CO., Inc.
684 Tenth Ave. N.Y.C. Phone 6228 Longman N.Y.

STAGE AND STUDIO LIGHTING
APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Klingl Bros. 321 W. 50th St., New York City
Send for Catalogue H. D.

stage lighting

EFFECTS

Clouds, Waves, Rain, Rain,
Snow, Fire, Waterfalls, Trans-
formations, Etc.
Spot-Lights, Stencils, and Accessories
Wholesale and Retail. Cat. Free. C. NEWTON,
205 W. 15th St., N. Y. C. Tel. 2171 Chelsea N.Y.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the stage.
Display Stage Lighting Company, Inc. N.Y.
114 West 44th Street New York City

tickets

Roll and center-hole folded tickets in ten colors
of stock. Reserved seat tickets. Write for prices.
THE ARGUS TICKET COMPANY, 384 N. Ash-
land Ave., Chicago, Ill.

tights

TIGHTS
Spangles—Bands—Jewelry
Theatrical Tights, Inc.
J. J. WYLLIE & BROS., Inc.
11-29 E. 27th St. New York City

violins

VIOLINIST Louis Crystal E. Stearns, per d.,
\$1.00. Harvard's Silver Violin E.
Guaranteed, per d., \$1.00. Send for sample and
wholesale price list of strings for all instruments.
CLIMAX & BRUNER 434 Canal St., New York, N.Y.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

wanted jewelry

FRANK C. HUTCHINSON buys diamonds and other precious
stones, also individual pieces of jewelry from private
collections or jewelry stores to be sold 500 Madison
Avenue, New York, N.Y. Vanishing 957

L. HALPERT Come and get a Square Deal
P. ZINNER Full value paid for Diamonds
Jewelry, Pawnshop, etc.
Private Office 141 W. 42nd St. or 80 W. N.Y.C. N.Y.

WANT TO BUY SOMETHING? Adver-
tise for what you want in The Market Place
and you will get it. Address Market Place
Manager, Dramatic Mirror, 133 W. 44th
St., N. Y.

SCENERY DROPS SETS DRAPES UNIVERSAL SCENIC ARTIST STUDIOS

HELP YOUR ACT
Ideas and plans submitted. Our prices and terms will interest
you. Call or write.
626 STATE-LAKE BLDG., CHICAGO. PHONE DEARBORN 1778

**M
A
U
R
I
C
E**

AND

**LEONORA
HUGHES**

FRANCES DEMAREST

"The Royal Vagabond"

Management Cohen & Harris

ROGER LYTTON

Columbia University Vand. 900

ADA MEADE

Management, Elmer & Bringer

Louis Stearns

Character Leads

Green Room Club Bryant 407

FRANK P. DONOVAN

Director Film Specials

Bryant 407 Green Room Club, N. Y.

DALE HANSHAW

Writing and Directing

HEALTHOGRAMS

Green Room Club

Frank Mayo

Mabel Condon, Bus. Rep.

Hollywood, Los Angeles

WALTER McEWEN

Morningside 6880

JACK R. YOUNG

Comedian
Pacific Coast
Interstate 644

GEORGE

McKAY

OTTIE

ARDINE

JACK

NELLIE

Orben Dixie

Two live ones in cork

Always Working

SEE ALL THE SHOWS IN YOUR TOWN

☞ **DRAMATIC MIRROR** issues a pass card to all of
its correspondents. This card is good for
two complimentary seats for every show that
comes to your town.

☞ All you need do in return for this pass card
is send in a report of the shows you see.

☞ If you want to become a correspondent tear
out this advertisement, write your name and
address in the margin and send it in today
before someone else beats you to it.

☞ If you live in New York City or Suburbs
come in and ask for Mr. Hoffman.

DRAMATIC MIRROR, 133 West 44th Street, NEW YORK



Photo by J. R. Diamond

DRAMATIC MIRROR

MABEL BALLIN

beautiful young star appearing in Hugo Ballin productions, released by Hodkinson. Her latest success is "Jane Eyre"

Page S. Jay Kaufman!

LEO DONNELLY went to Orange, New Jersey, to try out a new act I wrote for him. A one-act play in which he shows the difference between what happens on the stage and what happens in life.

And what do you suppose happened?

In several places where we thought they would laugh they cried!

And in several places where we were sure they would cry they really laughed.

Really.

And so what we had called life before we called stage. And vice versa. The title was "Tis and 'Tisn't." The "Tis" episodes were life. The "'Tisn't" were books and plays.

Of course, this was a small house in Orange, and the audience may not be the same as the usual two-a-day vaudeville house, but it amused me to see how primitive the bulk of our audiences are.

On YOUR Choices for a Repertory Theatre

Who should be members of a repertory theatre?

Send me your choices.

I want to make an ideal company list for a man who is interested. It may become a reality. Who knows?

Of course you would include Reginald Barlow, and Lucille Watson.

But let me have your choices.

On Oscar Shaw

About twelve years ago Oscar Shaw said to me, "I want a part in a play."

And it took twelve years for him to get it. And now in "Good Morning Dearie" he has a part. It isn't a play exactly, but it gives him an opportunity to act even if it is musical comedy. And he can act. He doesn't merely feed someone as he has done for so many years. And he doesn't stand over in the dark while they trot out a lot of gowns as he used to do at the Zeigfeld Roof.

And he is a gentleman.

On "Dulcy" Published

"Dulcy" is published.

This brilliant play by George S. Kaufman and Marc Connelly should be read by everyone. The story is delicious, and even if you haven't seen the play, it will interest and amuse you.

The quality that surprised me most in the play is the holding together of the story. As it begins one wonders how the authors can possibly get enough story to make it a three-act play. But the incidents are so neatly arranged that you find the curtain on the third act is before you without a second thought of the building of the play.

Be sure to read "Dulcy."

On the Children's French Theatre

Address 22 West 57th Street, if you are interested in the Children's French Theatre.

They have already given some performances. And others are contemplated.

On Motion Picture Hysteria

Myron Selznick tells me his firm has not and will not curtail its production.

"No," he replied to a question, "we were not frightened by the hysteria of bad times, foreign pictures and high costs. We made a very careful investigation into our own business. We found no bad times, no competition for good pictures and as very carefully as possible began cutting cost of production. After a few weeks we were saving \$20,000 a week on our overhead. That hysteria taught us not only the economy, but it showed us what pictures were successes and what were not. And with the saving it has been a blessing in disguise."

On Faversham and the Stage Children

William Faversham gave the professional matinee of "The Silver Box" to interest the actors in the stage children's school.

Re-read that sentence.

Notice that it does not say "to interest the public."

He wants actors to help the stage children to an education.

Which is typically Faversham.

On the Equity Pageant and the Managers

Wm. Harris, Jr., and Mr. Wagenhals were the only two managers I saw at the Equity Pageant.

Why were the others not there?

Hassard Shift is a big figure in the theatre and surely they must be interested in anything he does.

On the Art of Collier

I saw several scenes in The Music Box Revue again a few nights ago.

And again the work of William Collier was the *THE* thing. When one likes the work of an actor one at once says, "I wish someone would write him a great part." I hope Noone writes him one great part. I hope it is always a series of great parts. He is the ablest comedian we have. A veritable master of comedy. The surest test of his art is to know what he is about to do and then see how he does it.

On Katherine Grey's Acting

I hope you are paying a great deal of attention to Katherine Grey's acting in "The Straw."

Here is a great actress who somehow never just landed.

What a tower of strength she is! Go, you students and observe.

On the Equity Pageant

And now I hope the Equity produces a play. A great play.

But—

But, I hope they will NOT use the stars.

The performances given by the Equity have produced a great director.

Now let the Equity produce a great actor or actresses. Out of the ranks.

The Green Room Club has a dozen actors. And they know a dozen young actresses.

Give these a chance. Produce stars.

On "The Sheik" and the Censors

A nice little joke.

One state allows it. Another forbids it.

A lawyer tells me he thinks such a condition would justify taking the law to the Supreme Court.

I hope he takes it. And wins.

Just why there should be a censor in a country founded on a Declaration of Independence I am unable to understand.

But they go on creating censors, don't they?

On Lawrence Langer

Lawrence Langer is one of the heads of the Theatre Guild. That is to say, he is manager. But not a commercial manager—whatever commercial means. We suppose it means he is out to make successes, but not to make money.

Be that as it may, George C. Tyler is a commercial manager. He wants successes and money. And admits it. So, then, a letter from Mr. Langer to Mr. Tyler has a certain interest. It reads:

"I saw 'The Straw' at the Greenwich Village Theatre last night, and couldn't help feeling that I should write and thank you for your courage in putting on this play. I regard it as perhaps the finest ever written by an American, and I have written a number of my friends to go to see it without fail. I am sure that your production of this play will be an inspiration to others, and that it is only a matter of time before we will have a public which is eager for fine plays such as this."

Tammany Young on Schildkraut

Tammany Young, melords, hath ambitions. But mayhap ye knoweth Tammany not. Tammany doth admit he would act. And act "Liliom." But hear Tammany: "Yea, ho. Sure, I know how to play a tough guy. And if dat guy Schildkraut tinks he can act dat guy Liliom, lemme at it. I'll act it all round him. He no more knows what a tough guy is like than I know how to make money on Wall Street. I ain't tough meself, but I knows wot tough is."

On Doris Rosenthal

Art on Third Avenue. We don't expect to find it there. But we do. An artist, Doris Rosenthal, who hails from San Francisco. She remains in semi-obscurity. Her work is to be judged on its merits. It is "back stage" stuff. Something like Degas in subject matter. But only that.

Otherwise there is no similarity. She says something in an entirely new way. And she says it well. Doris Rosenthal will go far. Perhaps far from Third Avenue.



NAZIMOVA

the famous stage and screen star whose latest Metro picture release was the world-famous "Camille"

TWO MORE KEITH HOUSES OPEN THANKSGIVING NIGHT

105th Street Theatre in Cleveland, and Riviera in Brooklyn, Playing Keith Vaudeville, Are Formally Opened

TWO new theatres will be added to the Keith-Boss chain of houses to-night (Thanksgiving night), one being the Riviera in Brooklyn, and the other being the 105th Street Theatre in Cleveland. The Riviera will be a part of the Keith-Moss chain, and will not have the name of either circuit up in lights over the name, except for the billing of Keith Vaudeville. The 105th Street Theatre in Cleveland will be known as a Keith's, and will play a policy of six vaudeville acts and motion pictures, playing full-week stands. Billy V. Van and Jim Corbett are headlining the opening bill. Jack Dempsey will book the house, which will seat 3,000. Pat McGarryn, who was formerly manager of Proctor's Jersey City house, will manage the new Cleveland house. The 105th Street Theatre is situated about five miles from the Hippodrome in Cleveland and will in no way conflict with the business of that house in that city. The Riviera seats about 2,500 and will also play six acts of vaudeville and motion pictures, but will be a split-week stand. The theatre, which is at St. John's Place, in Brooklyn, will be booked by Danny Simmons. The opening bill is headlined by the Avon Comedy Four.

Frohman Addresses Cushman Club

Philadelphia, Nov. 22.—Daniel Frohman addressed an interested audience in the foyer of the Academy of Music last week. The occasion was the commemoration of the retirement of Charlotte Cushman from the stage in 1875, held under the auspices of the Cushman Club. Mr. Frohman read a letter from Charlotte Cushman and told anecdotes concerning the celebrated actress and those associated with her. He was followed by Annie Russell, of stage fame, and Owen Wister, the novelist. At the next afternoon affair of the Cushman Club, which will take place December 8th, Mary Roberts Rinehart and Joseph Hergesheimer, both well known in literary circles, will be the guests of the Club.

Waite Hoyt and Tommy Gordon Open December 4

Waite Hoyt, the pitcher of the Yankee team, who has been appearing in vaudeville with his father, is now rehearsing a new act with the famous Tommy "Clown" Gordon, who originated the Clown Nights at the N. V. A., and who was last seen with Harry Carroll's "Love Race." Hoyt and Gordon will open on December 5th, at Keith's Maryland Theatre, in Baltimore, with a routine of songs, talk and dances arranged by Tommy Gordon.

Fanchon and Marco Reopen

San Francisco, Nov. 19th.—Fanchon and Marco opened in a new edition of their famous "Sun Kist" show which played several months on Broadway. The play has been recast, and new songs introduced, and is playing to good business at the Century Theatre. They will play for an indefinite period, prior to taking the road towards New York as was done with the last show.

Joiner Managing Empire

Calgary, November 21st.—Maynard Joiner has been transferred from the Grand Theatre to the Empire, Edmonton, where he will hold the position of manager.

Pittsburgh Academy Changes Policy

Pittsburgh, November 22d.—The Academy at Pittsburgh, which until a week ago played attractions from the American wheel, has changed its policy (due to the slump in business) and will inaugurate a burlesque stock company. It will consist of eight principals and a chorus of sixteen girls, most of whom have been recruited from Pittsburgh. George Brennan has been engaged as producer and straight man with the following performers, booked through Louis Reidelsheimer: George Banks, Clifton Blanchard, Hattie Dean, Belle Mallette, Pearl Long, and Rose Bentley. Edna Lawrence has been engaged to stage the musical numbers.

Manager Found "Not Guilty"

Wilkes-Barre, Nov. 22.—Edward C. Hartman, manager of the Grand Opera House, Wilkes-Barre, formerly manager for the Blaney house in that city, was acquitted of the embezzlement charges brought against him in criminal action by the Blaney Players Corporation last week, when after a trial lasting several days the jury, with only fifteen minutes' deliberation, brought in a verdict of "not guilty" and saddled the costs on the Blaney company. The case grew out of alleged irregularities in the keeping of the accounts when Mr. Hartman managed the Blaney stock house.

Wynn Holds Contest

Ed Wynn, "The Perfect Fool," now at the George M. Cohan Theatre, is inaugurating a poster sketch campaign among children of the public schools. He will give prizes for the most suitable and appropriate sketches of "The Perfect Fool" from which he intends to have new printing made for his road tour.

Tanguay Repeating Pan Time

Eva Tanguay will open on Monday, November 28th, at the Miles Theatre, Scranton, Pa., for a repeat engagement over the Pantages circuit. Jack Frost will appear as her pianist. Teddy Wildman, who was seen in her last vehicle, will also be seen in the act.



ALAN HALE

Prominent in the Metro picture, "Over the Wire," in which Alice Lake is starred

Keith Gets Loomer House

Willimantic, Conn., Nov. 22d.—After being closed for several months, the Loomer Opera House reopened with B. F. Keith vaudeville on November 17th. The Loomer has been redecorated and thoroughly renovated, and is now an attractive vaudeville house. The opening bill was headed by Eugene and Fenn, Lillian Calvert and Co., Coden and Luken, Syncopated Studio, and the Monarch Comedy Four.

Bennett to Stay Abroad

Arnold Bennett, the author of the new play, "The Title," now playing at the Belmont Theatre, will not come to the United States after all, as had been originally planned. He cabled his congratulations to the members of the cast and the producer, but regrets that work on completing a new novel for his publishers will prevent his carrying out the originally intended trip over to see the New York presentation of his play. Mr. Bennett hopes to come at some later date.

Kane to Do "Pigeon"

Whitford Kane, now playing in Granville-Barker's production of "The Madras House" at the Neighborhood Playhouse, will appear in the revival of Galsworthy's play, "The Pigeon," when it is produced during the holiday season. Mr. Kane created the rôle of the lovable artist, Wellwyn, when the play was originally produced at the Royalty Theatre, London.

Frabito Reported Insane

Frank Frabito, formerly of Burns and Frabito and more recently of Frabito and Basil, was taken to the psychopathic ward of the Bellevue Hospital on Monday. Frabito, it is said, has been acting queerly during the past few weeks. His friends arranged to have him examined at Bellevue, following which he was transferred to Ward's Island.

Nan Halperin Takes Orpheum Tour

Nan Halperin, who is now appearing in a production in Chicago, will leave next week prior to opening a tour of vaudeville on the Orpheum circuit in Kansas City. She is scheduled to open at the Orpheum there on December 4th.

EQUITY BALL A SUCCESS

The Annual Equity Ball, held last Saturday evening at the Astor Hotel, was acclaimed a huge success by all. The Ball started sharply at 11 o'clock and was successfully directed by Hassard Short. The "Midnight Jollies," which consisted of several well-known artists and others from Broadway's various productions, consisted of the Sixteen Sunshine Girls, Harriett and Marie McConnell; Marie Callahan and Harland Dixon, Irene Franklin, from The Greenwich Village Follies, Rose Rolanda, Louise Groody and Oscar Shaw, Dick and George Rath, Miss Fritz Scheff and James Barton. The closing number was a special bit arranged by the Equity, called the "Equity Star," and it was the most elaborate revue ever produced at an affair of this kind.

The lyrics were by Grant Stewart, and music by Victor Herbert, and the song was sung by Craig Campbell. Others who took part were Joseph Santley, The Music Box Girls, from Irving Berlin's Show, with Vivienne Segal, while the stars appeared as follows: Mrs. Lealie Carter, Majorie Rambeau, Violet Heming, Pearl White, Julia Sanderson, Helen McKellar, Hazel Dawn, Laurette Taylor, Peggy Wood, Elsie Mackaye, Marie Doro, Elsie Ferguson, Lillian Russell and Ethel Barrymore.

The entire show was staged by Hassard Short, and the orchestra for the evening was under the direction of Victor Baravalle. Charles A. Prince and his orchestra also were present. It was a great night for Equity, and it certainly can be put down as a huge success. Supper was served from one until four A. M.

Hitland Act Makes Changes

The ten song writers who have combined themselves into the act known as Hitland, have made several changes in their act both in musical numbers and in new faces. The act opens at the Jefferson this Thursday with the following writers: Bennie Grossman, Billy Frisch, Ed Rose, Otis Spencer, Will Donaldson, Hal Burton, Gilbert Dodge, Leon Flatow, Nat Osborn and Bobby Jones.

Marie Lohr in Calgary

Calgary, Nov. 20th.—Miss Marie Lohr with an excellent supporting company, played "Fedora" and "The Marionettes" at the Grand, Calgary, and The Empire, Edmonton. The company is the same that appeared with her at The Globe Theatre in London last season. They will return in three weeks to present "A Voice From the Minaret" and "Her Destiny."

Theatre Assembly Host to Old Actors

The Theatre Assembly, which is the largest women's theatrical association, were the hostesses to the guests of the Actors' Fund Home on Tuesday of this week. On that day, the Assembly took the members of the Actors' Home to a big dinner at the Hotel Zangwell, and later to the Hippodrome for the matinee performance of "Get Together."

Is That So!

HELEN MacKELLAR will be seen on tour in "Black Pay" after the holidays.

Elsie Ferguson will open in Newark next Monday in "The Varying Shore" and will come to the Hudson in about two weeks.

Lillian Tashman assumes the rôle of Amy in "Lilies of the Field" on Monday.

Vivienne Segel will be featured in "Little Miss Raffles," which the Shuberts will produce soon.

Georgia O'Ramey, the clever "nut" comedienne, has a new vaudeville act which she will offer in the Keith houses soon.

The leading male rôle in both plays, "The Wife With a Smile" and "Bou-bouroche," will be played by

Arnold Daly

when they are produced next Monday at the Garrick Theatre by the Theatre Guild. **Catherine Proctor** has been engaged for the former, and **Olive May** will play a leading rôle in "Bou-bouroche."

Mrs. Jay Quigley is seriously ill in Grant Hospital, following an operation.

Phillip Dunning, appearing in "Beware of Dogs," is producing a playlet for Shubert Vaudeville.

Leeta Corder has been engaged for the cast of "Red Pepper," in which **McIntyre** and **Heath** will be starred.

Philip Moeller is directing the production of "Bou-bouroche," which the Theatre Guild is producing next Monday at the Garrick.

"The Greenwich Village Follies" has passed its one-hundredth performance. Many changes in the cast and production make it a new and second edition of this year's production.

Robert Ames, who was recently in "The Hero" with **Richard Bennett**, has been engaged by **Sam H. Harris** for "Face to Face," the drama by **Vincent Lawrence**, which is now in rehearsal.

Margaret Irving, of "The Music Box Revue," is hostess at the new **Ted Lewis Club**, which was recently opened.

Harry Davey has been appointed by **Moe Mark** as house manager of the Strand. His assistant will be **K. H. McGee**.

Butler Davenport will revive "Keeping Up Appearances" at the Bramhall next Monday.

"The Fair Circassian" opened in Washington, Wednesday night. The cast included **Claude King**, **Ethel Dane**, **Robert Fischer**, **John H. Brewer**, **Echlin Gaylor**, and **Helene Sinnott**.

Ruth Draper will give her final recital of the current season at the Times Square Theatre next Sunday night, before starting on an extensive

H. B. Warner

heads the cast of **Cosmo Hamilton's** "Danger," which will be produced Thanksgiving night at Wilmington.

May Irwin will head the program of a performance to be given by the Actors' Fidelity League at the Henry Miller's Theatre next Sunday night. Others who will take part are **Ina Claire**, **Alma Tell**, **Maurice** and **Hughes**, and **Janet Beecher**.

The five-hundredth performance of "The First Year" was reached at the Thanksgiving matinee.

There will be a professional matinee of "The Madras House" at the Neighborhood Playhouse on Friday.

Billy Hal Wilson, who recently returned to this country after playing engagements in London and Paris, is preparing a two-act with **Roy Lloyd**, which will shortly be seen under the direction of **Frank Evans**.

Delyle Aldo, recently of the Snapshots Show, is rehearsing a vehicle for Keith vaudeville which will be handled by **Rosalie Stewart**.

Eleanor Pierce and Co. have received a route over the Keith time opening in Elmira last Monday.

Buddy Boyle will sail for England on the completion of his vaudeville engagement with the Shuberts, where he has been engaged for a tour of the English music halls by **Albert de Courville**.

"**Vie**" **Quinn**, who was last seen in New York with **Frank Farnum** in vaudeville, is now preparing a new act in which she will be supported by a male dancer and the jazz band which was formerly seen with "Frisco."

Harry Goodwin

formerly of the original **Avon Comedy Four**, is now preparing a new act with **Herman Berman**.

Gillette Matinees at \$2

Charles Frohman, Inc., made an important move recently in the matter of getting the theatre back on a pre-war basis when they announced that the best orchestra seats will be \$2.00 (no higher) for all matinees at the Empire Theatre.

Collins Minstrels Stranded

Richmond, Va., Nov. 22.—Thirty performers and musicians, the members of the colored minstrel organization known as Collins' Alabama Minstrels, are stranded here. The show closed last week after a season of bad business, the final engagement played being the latter half of the week at the Academy of Music.

Jim Mickens, as assignee for two other members of the troupe, sued out an attachment on a claim for unpaid salaries, and the scenery, wardrobe trunks and other equipment of the show are now in the hands of Sheriff J. Herbert Mercer. Only the band and orchestra instruments escaped, the musicians proving individual ownership.

The civil action against Collins will be heard in the City Circuit Court Nov. 28, and unless the claim is satisfied at that time the scenery and trunks will be sold at auction by the sheriff. A plea set forth that the equipment of the show belonged chiefly to **Gus Hill** failed to save it from seizure by the sheriff.

Larry Boyd Marries

Richmond, Va., Nov. 22.—**Larry Boyd**, an agent and manager in the carnival field, and **Miss Birdie Elizabeth Gilbert**, were married here this week. The wedding took place at the home of **George Oliver**, a non-professional, who is a brother-in-law of the bride. The marriage followed a romantic courtship while the **Irving J. Pollock Shows**, with which Mr. Boyd was connected, played Richmond. The bride is a daughter of **Mrs. J. B. Gilbert**, owner and manager of the Gilbert Hotel.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The Equity Ball has come and gone in a blaze of glory which seemed to surpass even that of the year before. Despite the hard times, the event was an overwhelming success. At the moment of writing the cash receipts have not yet been tabulated, so that it is impossible to estimate the profits.

The Chorus Equity reports that the "Not Tonight Josephine" Company has stranded. This was a non-Equity company under the management of **Edward Hutchison**.

"The Great Way," another non-Equity company under independent management, has closed after a one-week run. This was the company for which **Miss Helen Freeman** sacrificed her Equity management and her friendship with Equity members.

Another stranding took place when the "Winter Garden Follies" closed at Watertown, New York, with salaries owing to the company.

We have just been asked by the manager of an all-Equity show, produced by the star, who is an Equity member, to help him make out two-year contracts for his chorus. He declared that this is the best chorus that ever worked under his management and that he desires to sign them up for twenty-four months. This shows what Equity spirit will do in a real Equity company.

Mr. Nicolai, Executive Secretary of the Producing Managers' Association, notifies us that **Mr. Charles Wagner** has applied for membership in that organization. **Mr. Wagner** is the backer of "The Mountain Man," by **Claire Kummer**, under the management of **Mr. Arthur Henry**. Members of the P. M. A. will vote upon this new candidate during the coming week.

Two new Equity physicians have been elected by the Council. They are **Dr. S. G. West**, 1118 McGee Street, Kansas City, Mo., and **Dr. Phil Rieg**, 336 Summit Street, Toledo, Ohio. These doctors will extend a special rate to our members, and, if the players are unable to pay, will treat them free of charge upon the presentation of a fully paid-up Equity card.

The Equity Annual Ball for Chicago is scheduled for Thursday, December 15th. The entertainment features of the New York ball, so successfully produced by **Mr. Hassard Short**, will be reproduced in every detail in Chicago. **Mrs. Kellogg Fairbanks**, one of Chicago's social leaders, will act as chairman of a committee comprised of forty of the principal social notables of the city. **Mr. Ashton Stevens**, dramatic critic of the *Chicago Examiner*, and **Mr. Guy Hardy**, manager of the Blackstone Theatre, were of invaluable service to us in planning this affair, as was also **Mr. Percy Hammond**, late of the *Chicago Tribune* and now of the *New York Tribune*. **Mr. Frank Bacon** will act as chairman of the Equity Committee. **Mr. Carrington Phelps**, who was business manager of the New York ball, will act in the same capacity for the Chicago organization. **FRANK GILLMORE**, Executive Secretary.



Jack Mulhall and Alice Terry in a touching scene from "Turn to the Right," a Metro production

WESTERN BROADWAY

Theatrical News By Wire From the Pacific Coast

By RAY DAVIDSON

LOS ANGELES, Nov. 22—Marcus Loew's new State Theatre opened last week with a bang. The opening night saw all the stage and film celebrities hereabouts in attendance. Loew's house here, according to a statement made by himself, is the most beautiful and one of the largest in his circuit. The seating capacity is three thousand. Pictures are being featured with a vaudeville bill, the show being continuous from eleven to eleven. Nat Holt is in charge. The house is just what Los Angeles needs and should be a great success.

Maudie Fulton opened at the Mason Opera House in her new play, "Sonny." She wrote it, staged it and played the leading rôle. Robert Ober is her leading man.

Unexpectedly both the Majestic and Morosco theatres changed bills. The former is playing "The Wonderful Thing" and the latter "Come Out of the Kitchen."

German pictures are the rage just at present. "The Cabinet of Dr. Caligari" is packing them in at Miller's. "Deception" is holding out at Tally's and the Kinema announces Poli Negri in "One Arabian Night."

Helen Kellar, the wonder girl, sent a congratulatory telegram to Babe Ruth at the opening of his act at the Palace in New York. Evidently this remarkable woman is a rabid baseball fan.

Local theatre fans are going to get a peek at "Aphrodite" next month when it comes to the Philharmonic Auditorium. It is even reported that Dorothy Dalton will assume the leading rôle for one night. A spectacular production of "Robin Hood" will precede "Aphrodite."

Harold Lloyd, the film comedian, is breaking all records on Broadway. "Never Weaken" is the successful comedy, and is going in its sixth week.

A new little theatre movement is under way here. The Harlequin at the Ambassador Hotel is staged on acts plays with changes every week. J. Anthony Smythe is leading man.

Adolph Ramish has taken over the Hippodrome Theatre, the house that formerly ran the Loew bill. The booking of the new house will pass through the West Coast Theatres, Inc., of which Sol Lesser, the Gore Brothers and Ramish are chief owners. Albert Watson will be manager.

Max Fisher and his jazz boys, known as well in New York as here, are doing a turn at Grauman's Million Dollar Theatre. The act is one of the most expensive ever put out in a cinema house. It is understood that Fisher intends to make all his new phonograph records here.

The Marcus Show of 1921 has opened in San Francisco at the Columbia.

Bendix to Conduct Revival

Max Bendix has been engaged to conduct the specially selected orchestra for "The Chocolate Soldier," the famous Oscar Straus operetta to be revived by the Messrs. Shubert. Mr. Bendix was concert-master of Van der Stucken's orchestra in New York as early as 1885.

Rehearsing Xmas Ballet

Mr. Paul Osgard, Ballet Master of the Criterion, Rivoli and Rialto, has started rehearsing the ballet numbers for Christmas week stage offerings at these theatres. According to Mr. Osgard, there will be no expense spared to make these offerings the most elaborate ever seen on B'dway.

"Kiki" Opens Tuesday

David Belasco will present Miss Lenore Ulric as Kiki, a character study by Andre Picard, adapted by Mr. Belasco, at the Belasco Theatre on Tuesday night, November 29. The piece first was produced at the Edward VII Theatre in Paris and later was transferred to the Gymnase. Mlle. Kiki, is, in a way, universal; therein lies her peculiar attraction. She might be found in any country. The play is in three episodes.

For Miss Ulric's support Mr. Belasco has assembled a company including Sam B. Hardy, Max Figman, Thomas Findlay, Sidney Toler, Saxon Kling, Thomas Mitchell, Harry Burkhardt, Misses Arline Fredericks, Pauline Moore, Florence Lee, Gertrude Bond, Mignon Ransser, Jean Scott, Frances Kyle.

Woodwine Play Not for Woods

Walter Woodwine has denied the rumor that A. H. Woods was going to produce his latest three-act spectacle, "The Prisoner of New York," with Estelle Winwood in the leading rôle. He claims that such a report is utterly impossible because Mr. Woods has not as yet read the script. Mr. Woodwine also states that he is waiting for the return of Mrs. Mary Roberts Rinehart from Washington, where she is getting news about the Disarmament Conference, according to a letter from her husband from Pittsburgh, Nov. 7th.

Mike McDonald Returns

Mike McDonald, who has been touring western New York and Pennsylvania with a number of repertoire shows, will return to New York this week and arrange for the staging of a new production in which he will be associated with John Cody. Offices are being prepared in West 46th St. for the new firm, Tom McNamarra having been appointed as casting director.

Poor Business Closing Stock Company

Fall River, Mass., Nov. 22—Next week will be the last week of Director Cummings' stay in this city unless the season of 10 weeks for a new stock company is subscribed and Fall River will be doomed to do without a stock company this winter. Such is the decision arrived at by General Manager Boas and Director Cummings.

A drive for subscriptions will be made next week, and if it is successful and enough subscriptions are received to tempt the management to organize another company, Mr. Cummings will begin work on it at once, and if not, Fall River will admit that it doesn't care enough about a stock organization to warrant the management in bringing another company here. A splendid list of New York successes has been offered and a company better than the last stock company has been promised.

Harris Gets New Play

Sam H. Harris has acquired from Walter Hackett the American rights to his play, "Ambrose Applejohn's Adventures," a comedy hit in London, where it is in its eighteenth week at the Criterion Theatre.

Mr. Harris has for several weeks been in negotiation with Mr. Hackett, who arrived on the Paris Saturday to sign contracts for the American presentation of his play. Mr. Hackett, it will be recalled, collaborated with Rol Cooper Megrue in the writing of "It Pays to Advertise."

"Bluebird" for Vaudeville

Charles Burke, the well-known comedian; Marjorie Dalton, late of "Irene," and a company of three other players will appear in the Keith theatres in the near future in "The Blue Bird."



Helene Chadwick, the beautiful screen favorite, who appears in many Goldwyn pictures in leading rôles, is shown in two attractive

poses with and without her fascinating smile. She recently appeared in the big Goldwyn production, "Dangerous Curve Ahead"

Ex-Singer Sues Husband

Mrs. Grace Fisher Reeve, former singer at the Metropolitan Opera House and protegee of Mme. Lillian Nordica, brought action this week in White Plains, in the Supreme Court, for separation from Dr. Oscar Charles Reeve, former personal physician to John W. Gates and members of the Gould family. Mrs. Reeve began *habeas corpus* proceedings last March against Dr. Reeve to get possession of her daughter, whom Dr. Reeve had taken with him to California.

Dr. Reeve returned the child, and Justice Young of White Plains awarded her to Mrs. Reeve. Dr. Reeve denies charges of cruelty and non-support. Mrs. Reeve asks for \$500 counsel fees and \$50 a week. Dr. Reeve appeared without an attorney in court, and claims that he is earning only \$1,800 a year as physician in an asylum for the insane.

Virginia O'Brien To Sing "Mascha"

When the Shuberts revive the famous Strauss operetta, "The Chocolate Soldier," Virginia O'Brien will sing the rôle of the piquant Mascha, the ingenue part.

Tessa Kosta, who recently appeared in "Princess Virtue" and last season in "Lassie," will sing the part of Nadina. Donald Brian has abandoned his very recent vaudeville sketch and will appear in the title rôle.

Richard Carle in Vaudeville

Richard Carle, who recently appeared in the "Broadway Whirl" with Blanche Ring and Charles Winniger, is soon to appear in vaudeville under the F. F. Proctor banner.

Mme. Walska Faces \$2,850 Attachment

An attachment for \$2,850 for legal services was filed in the Supreme Court this week against Mme. Ganna Walska Cochran, opera singer and wife of Alexander Smith Cochran, by Mrs. Clarice M. Baright. Mrs. Baright alleges that she rendered services worth \$3,000 to the defendant and received only \$150 on account. The attachment will be levied against personal property in Mrs. Cochran's house at 101 East Ninety-fourth Street, and if nothing is found, a lien will be filed against the house, which was given to the defendant by Dr. Fraenkel.

Savage Signs Francis

Dorothy Francis, who has been alternating with Lydia Lipkowska in the title rôle of "The Merry Widow" in the Savage production of the Lehar musical comedy, has been engaged by Henry W. Savage to sing the title rôle permanently for the transcontinental tour of the production. Last week Miss Francis appeared as the Widow at the performance which President and Mrs. Harding attended. Frank Webster, the English tenor of the production, was entertained by President and Mrs. Harding at luncheon last Friday.

Gordon and Forde Split

Chicago, Nov. 21.—Bert Gordon and Gene Forde, who appear together in a vaudeville act which has recently been a part of "George White's Scandals," dissolved partnership last week. Both Gordon and Miss Forde have returned to New York, having left the "Scandals" company, and are making arrangements to re-enter vaudeville.

**ALICE BRADY**

Wearing an elaborate necklace in "Little Italy," a recent Realart Picture in which she is starred

"Lillies of the Field" in Hands of Receiver

"Lillies of the Field," now playing at the Klaw Theatre, was placed in the hands of a receiver Monday by Judge John C. Knox of the United States District Court. The petition of bankruptcy was filed against the Lillies of the Field, Inc., at 251 West Forty-fifth Street. The amounts are small, it is stated by the management, and the action was brought solely as the result of dissension within the corporation. The play will continue indefinitely at the Klaw.

John Westley Returns to "Dulcy"

John Westley will resume his original rôle of the harassed husband of the bromidic "Dulcy" at the Frazee Theatre, where that clever comedy is packing them in at every performance.

Bomb Closes Cabaret

Chicago, Nov. 22.—A bomb thrown in the Canton Tea Garden last week caused considerable damage to the cabaret and forced the management to close the place until repairs could be made. Labor trouble is blamed for the explosion. Another bomb was thrown into the theatrical property controlled by the Lawndale Amusement Company at 1657 Blue Island Avenue, doing considerable damage. No reason could be assigned by the owners of the property for the bomb-throwing. They deny having any trouble with the labor unions.

Doris Keane to Star in "The Czarina"

Doris Keane, as announced in *The Times* several months ago, will be seen this season as the star of "The Czarina," a play by Melchior Lengyel, author of "The Typhoon" and Lajos Biro. The production will be made by Charles Frohman, Inc., and the play will come to New York early in the new year.

"The Czarina" is well known on the Continent, where it has already been played, in several languages. David Belasco controlled the American rights to the play until recently, when he relinquished them at the request of Miss Keane.

Fred Walton Returning

Fred Walton, who appeared in vaudeville many years ago in "The Toy Soldier," will be seen shortly in the Keith theatres in a new novelty creation entitled "Toy Town." Walton will be supported by a company of two and will carry a special set of scenery. Alf. T. Wilton is his representative.

BROADWAY TIME TABLE—Week of Nov. 28th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Anna Christie	Frank Shannon, George Marion	An O'Neill Drama of the Sea	Nov. 2	Vanderbilt	West 48th	8.30—W. & S. 2.30	\$9,000
The Bat	Edie Elster, May Voken, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	Small town comedy	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	Closing
A Bill of Divorcement	Alan Pollock, Janet Beecher	Very good drama	Oct. 10	Times Square	W. 42nd	8.30—W. & S. 2.30	\$12,000
Rosom Time	Olga Cook, Zoe Barnett, Wm. Danforth	Excellent musical play	Sept. 28	Ambassador	West 48th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bomb	Al Jolson	Jolson at his best	Oct. 6	Jolson	West 60th	8.30—W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	Typical Barrymore vehicle	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	\$11,000
Daddy's Gone A-Hunting	Marjorie Rambeau	Good play by Zoe Abins	Aug. 31	Plymouth	West 45th	8.30—T. & S. 2.30	\$7,500
Demi Virgin	Hazel Dawn	Risque Comedy	Oct. 18	Eltinge	West 42nd	8.30—T. & S. 2.30	Capacity
"The Dream Maker"	William Gillette	Reviewed in this issue	Nov. 21	Empire	B'way & 40th	8.30—T. & S. 2.30	1st week
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
Everyday	Fair Comedy	Reviewed in this issue	Nov. 15	Bijou	West 45th	8.30—W. & S. 2.30	\$8,000
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Get Together	Fokine, Fokine, Charlotte	Entertaining Hippodrome show	Sept. 3	Hippodrome	6th Av. & 45th	8.15—Daily 2.15	\$40,000
Golden Days	Helen Hayes	Youthful Comedy	Nov. 1	Gaiety	B'way & 40th	8.30—W. & S. 2.30	\$7,000
Good Morning Dearie	Ada Lewis, Louise Groody	Excellent Musical Show	Nov. 1	Globe	B'way & 40th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	French Drama	Nov. 1	Lyceum	West 45th	8.30—T. & S. 2.30	Capacity
The Great Broxopp	Idea Payne	Light Comedy by A. A. Jilne	Nov. 15	Punch & Judy	East 49th	8.30—F. & S. 2.30	\$5,500
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	\$8,500
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Intimate Stranger	Billie Burke	Charming & diverting comedy	Nov. 7	Henry Miller's	West 43rd	8.30—Th. & S. 2.30	Capacity
Lilies of the Field	Marie Doro, Norman Trevor	Comedy Drama	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	\$8,000
Lilium	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	\$9,500
Main Street	Alma Tell, McKay Morris	Dramatized Novel	Nov. 8	National	West 41st	8.30—W. & S. 2.30	\$8,000
The Mad Dog	Conway Tearle	Drama of a man's regeneration	Nov. 15	Comedy	West 41st	8.30—W. & S. 2.30	\$8,000
The Man's Name	Lowell Sherman	A short but interesting drama	Nov. 22	Playhouse	West 42d	8.30—W. & S. 2.30	\$8,000
"Marie Antoinette"	Grace George	Reviewed in this issue	Nov. 17	N. Am's dam Roof	East 48th	8.30—T. & S. 2.30	1st week
Midnight Frolic	Will Rogers, Carl Randall	Gorgeous revue	Sept. 22	Music Box	West 42d	11.00—	Capacity
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Comedy Drama	Nov. 14	Apollon	West 45th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Louis Mann	Excellent Musical Revue	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	Comedy of family life	Sept. 13	Cori	West 49th	8.30—W. & S. 2.30	\$7,000
Only 38	Mary Ryan	A better-than-usual revue	Nov. 7	Geo. M. Cohan	B'way & 42d	8.30—W. & S. 2.30	Capacity
The Perfect Fool	Ed. Wynn	Successful revival	Sept. 21	Relasco	West 44th	8.30—Th. & S. 2.30	Last week
Return of Peter Grimm	David Warfield	Superior musical comedy	Dec. 21	New Amsterdam	West 43d	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	Negro musical comedy	May 27	63rd Street	West 63d	8.30—W. & S. 2.30	\$8,800
Shuffle Along	Miller & Lyles, Sisale & Blake	Fine cast in good play	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	\$8,000
The Silver Fox	William Faversham	Clever automobile comedy	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Six Cylinder Love	Ernest Truex	Well-acted Drama	Nov. 7	Greenwich Village	Sheridan Sq.	8.30—W. & S. 2.30	\$6,500
The Straw	Margalo Gilmore, Otto Kruger	Average musical comedy	Aug. 9	Casino	B'way & 39th	8.30—W. & S. 2.30	Capacity
Tangerines	Julia Sanderson	Moralistic Comedy	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	Fairly good English Comedy	Nov. 14	Belmont	East 48th	8.30—T. & S. 2.30	\$8,000
The Title	Lumsden Hare, Selene Johnson	Weekly change of bill		Palace	B'way & 47th	8.00—Daily 2.00	Capacity
Vaudeville	B. F. Keith Features	Weekly change of bill		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill		Winter Garden	West 45th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Dramatic play		B'way & 50th	West 46	8.30—W. & S. 2.30	1st week
The Verge	Provincetown Players	Pleasing comedy	Nov. 14	McDougal St.	West 48	8.30—Th. & S. 2.30	\$9,000
We Girls	Tyron Power	Intensely interesting play	Oct. 28	Knickerbocker	39th & B'way	8.30—W. & S. 2.30	\$12,000
The Wandering Jew	Good Cast						



**ELEANOR
WOODRUFF**

The low-cut Venetian waistline proves its grace in the Paris gown of white silk crêpe jeweled with pearls. The gown is from Bonwit Teller & Co., and is worn by Eleanor Woodruff, who recently appeared in "Honors Are Even"

Broadway Buzz

By Jim Gillespie

JUDGING from the number telegrams received by Babe Ruth on his opening at the Palace one would be led to believe that he was doing a wire act.

Heard On the Corner

"You can half the last half, if you want it for forty dollars."

"You say you haven't got any week stuff?"

"Positively not. All split, but I know you will like it."

"Where is the last half?"

"It's in Yonkers and I'll even pay the transportation."

"All right. I'll take the half, but it better be good. The last booze I bought nearly ruined me."

Now that the disarmament idea has spread throughout the world why not scrap some of the impossible songs being put before the public?

According to the number of acts laying off, exterior scenes seem to be the rage this season.

The Stolen Bow

Another bow, he loudly yelled, they've started in again,
Don't stand there like a dumbbell,
Take a bow and use your brain.
I thought they were asleep at first,
Ye Gods, just hear that noise!
The act is there, we've stopped the show,
Let's give it to 'em, boys.
We thank you, thank you, thank you,
and, folks, I want to say
It's great to listen to applause when
it's heaped on us this way.
We are glad you like our offering
for we always try to please,
And with your kind permission we
will sing "The Sweet Sea breeze."
Breeze off the stage, you bunch of
dubs, a voice came loud and clear,
We're applauding for the next act,
who invited you out here?

Ted Lewis auctioned off his celebrated high hat last week, which resulted in some very spirited bidding owing to the fact that Ted still continues to wear a normal size.



While some performers suffer financial reverses, contortionists should have little difficulty in making both ends meet.

A Dog Gone Phrase

"Hot Dog" Too Slangy;
Barred by Keith Office.—Headline.

Which makes it appear that "Hot Dog" has been given a cold reception.

From now on we can watch dog acts without fear of their becoming overheated.

Eliminating "Hot Dog" simply means the muzzling of performers.

Some actors have taken the order so seriously that they refuse to eat frankfurters.

It is said the abolition of "Hot Dog" was mainly through the warning to Beware of Dogs which was followed by The Mad Dog.

However, we can still remember "Hot Dog" by paying two bones for a ticket.

Hereafter all overheated canines will be confined exclusively to the S. P. C. A.

It is only natural that the song hits from "The Music Box" should prove popular on the phonographs.

Bald Facts

We hate to part with our precious hair,
Yet we part it while the hair is there.

Ethel Forde, of Sheehan and Forde, vigorously denies that she is married to Lester Sheehan, her dancing partner. All right, Ethel, we believe you, in fact, we thought there was some mistake.

A young fellow called on an agent. "I'd like a few days, sir," he said. "I have a new act that I'd like to break in, but I don't claim that I'll knock 'em dead."

The Agent seemed sort of bewildered, but then smiled as he said to the youth, "A showing you'll get and on that you can bet, you're the first one who's told me the truth."

E. F. Albee is known as the Father of the N. V. A. Club, and when one considers the harmony and good fellowship of the organization it is only natural that various managers should ENVY A.

There is quite some difference between a bootlegger and a bootlicker, though both are accustomed to kicks.

The Cat's Meow is the latest phrase to be banished from Keith vaudeville. Let's hope the Keith people will be more successful than apartment-house dwellers who have been trying to banish the same thing for years.

Jimmie Durante has written a new song entitled, *She Said She Wanted a Necklace, So I Told Her to Bead Her Eyes*.

Wanted

Straightman who can wear clothes. State bare facts in first letter.

B. V. D. Nextoskin, N. Y.

Rag soubrette, must have good wardrobe.

R. A. G. Picker, Tatters, Pa.

Strong Prima Donna, must hold entire company.

Mack Aroni, Garlic, Tex.

Juvenile who can sing and dance, must be long on good looks, about five feet seven inches.

M. Balmer, Box 4, D. Greatkill.

M. Balmer,

Box 4, U. Greatkill, N. Y.

Hasting on the Hudson, N. Y.

Man for Bits. Newcomer with experience preferred. Mostly piece-work. Salary \$12.50 for each bit played.

Eddie Smalldough,

Bakersville, Ind.

Character Man. Must come well recommended, and stay absolutely sober. Opening show, "Ten Nights In A Barroom." Booked solid through Canada. State terms in Black and White. Velvet for the right party. Johnny Walker please write.

Three Fingers, Ark.

Show Girls. Must be tall, stately and good-looking with an eye to the future and a taking disposition. Open in Johnstown for a long season which should be an attraction in itself. Blondes preferred. Light-headed girls need not apply.

I. M. A. Chaser, Ladylove, Tex.

Mediums. Must sing and dance and have looks in their favor. Sleepers furnished when not travelling and all expenses paid except hotel, restaurant and railroad fares. Auburn girls preferred. Graduates of Sing Sing and other schools not wanted.

Uledie Ocre, Middletown, N. Y.

Ponies. Must be good workers and dance with both feet off the floor. No stallers wanted. This is a reliable stable and you get your oats every week. Work is not hard, but strenuous. No room for beginners. Will teach a few untrained girls. Salary two bits including straw. Johnny Hoof, Haverstraw.

Verse and Woise





**ELEANOR
WOODRUFF**

The low-cut Venetian waistline proves its grace in the Paris gown of white silk crepe jeweled with pearls. The gown is from Bonwit Teller & Co., and is worn by Eleanor Woodruff, who recently appeared in "Honors Are Even"

Broadway Buzz

By Jim Gillespie

JUDGING from the number telegrams received by Babe Ruth on his opening at the Palace one would be led to believe that he was doing a wire act.

Heard On the Corner

"You can half the last half, if you want it for forty dollars."

"You say you haven't got any week stuff?"

"Positively not. All split, but I know you will like it."

"Where is the last half?"

"It's in Yonkers and I'll even pay the transportation."

"All right. I'll take the half, but it better be good. The last booze I bought nearly ruined me."

Now that the disarmament idea has spread throughout the world why not scrap some of the impossible songs being put before the public?

According to the number of acts laying off, exterior scenes seem to be the rage this season.

The Stolen Bow

Another bow, he loudly yelled, they've started in again,
Don't stand there like a dumbbell,
take a bow and use your brain.
I thought they were asleep at first,
Ye Gods, just hear that noise!
The act is there, we've stopped the show,
let's give it to 'em, boys.
We thank you, thank you, thank you,
and, folks, I want to say
It's great to listen to applause when
it's heaped on us this way.
We are glad you like our offering
for we always try to please,
And with your kind permission we
will sing "The Sweet Sea breeze."
Breeze off the stage, you bunch of
dubs, a voice came loud and clear,
We're applauding for the next act,
who invited you out here?

Ted Lewis auctioned off his celebrated high hat last week, which resulted in some very spirited bidding owing to the fact that Ted still continues to wear a normal size.



While some performers suffer financial reverses, contortionists should have little difficulty in making both ends meet.

A Dog Gone Phrase

"Hot Dog" Too Slangy;
Barred by Keith Office.—Headline.

Which makes it appear that "Hot Dog" has been given a cold reception.

From now on we can watch dog acts without fear of their becoming overheated.

Eliminating "Hot Dog" simply means the muzzling of performers.

Some actors have taken the order so seriously that they refuse to eat frankfurters.

It is said the abolition of "Hot Dog" was mainly through the warning to Beware of Dogs which was followed by The Mad Dog.

However, we can still remember "Hot Dog" by paying two bones for a ticket.

Hereafter all overheated canines will be confined exclusively to the S. P. C. A.

It is only natural that the song hits from "The Music Box" should prove popular on the phonographs.

Bald Facts

We hate to part with our precious hair,

Yet we part it while the hair is there.

Ethel Forde, of Sheehan and Forde, vigorously denies that she is married to Lester Sheehan, her dancing partner. All right, Ethel, we believe you, in fact, we thought there was some mistake.

A young fellow called on an agent. "I'd like a few days, sir," he said. "I have a new act that I'd like to break in, but I don't claim that I'll knock 'em dead."

The Agent seemed sort of bewildered, but then smiled as he said to the youth, "A showing you'll get and on that you can bet, you're the first one who's told me the truth."

E. F. Albee is known as the Father of the N. V. A. Club, and when one considers the harmony and good fellowship of the organization it is only natural that various managers should ENVY A.

There is quite some difference between a bootlegger and a bootlicker, though both are accustomed to kicks.

The Cat's Meow is the latest phrase to be banished from Keith vaudeville. Let's hope the Keith people will be more successful than apartment-house dwellers who have been trying to banish the same thing for years.

Jimmie Durante has written a new song entitled, *She Said She Wanted a Necklace, So I Told Her to Braid Her Eyes.*

Wanted

Straightman who can wear clothes. State bare facts in first letter.

B. V. D. Nextoskin, N. Y.

Rag soubrette, must have good wardrobe.

R. A. G. Picker, Tatters, Pa.

Strong Prima Donna, must hold entire company.

Mack Aroni, Garlic, Tex.

Juvenile who can sing and dance, must be long on good looks, about five feet seven inches.

M. Balmer, Box 4, D. Greatkill.

M. Balmer,

Box 4, U. Greatkill, N. Y.

Hasting on the Hudson, N. Y.

Man for Bits. Newcomer with experience preferred. Mostly piece-work. Salary \$12.50 for each bit played.

Eddie Smalldough,

Bakersville, Ind.

Character Man. Must come well recommended, and stay absolutely sober. Opening show, "Ten Nights In A Barroom." Booked solid through Canada. State terms in Black and White. Velvet for the right party. Johnny Walker please write.

Three Fingers, Ark.

Show Girls. Must be tall, stately and good-looking with an eye to the future and a taking disposition. Open in Johnstown for a long season which should be an attraction in itself. Blonds preferred. Light-headed girls need not apply.

I. M. A. Chaser, Ladylove, Tex.

Mediums. Must sing and dance and have looks in their favor. Sleepers furnished when not travelling and all expenses paid except hotel, restaurant and railroad fares. Auburn girls preferred. Graduates of Sing Sing and other schools not wanted.

Uledie Ocre, Middletown, N. Y.

Ponies. Must be good workers and dance with both feet off the floor. No stallers wanted. This is a reliable stable and you get your oats every week. Work is not hard, but strenuous. No room for beginners. Will teach a few untrained girls. Salary two bits including straw. Johnny Hoof, Haverstraw.

Verse and Woise



A OSTRICH IS A BIRD —
NOT SO GOOD TO LOOK AT.
EXCEPT FOR THE FEATHERS
I'M WEARING IN MY ACT



A SAILOR I MUST BE, HE SAID
"CAUSE I'VE "AN OCEAN" IN MY HEAD
— THE CUCKOO IN YOUR DOME IS DEAD
— 'TIS WATER ON THE BRAIN INSTEAD



"IF I WERE TO GO UPON THE STAGE
I'D LIVE TO BE A RIPE OLD AGE."
— THEY'D CALL YOU THE FLOWER OF THE
CIRCUS — CAUSE YOU'RE A BLOWING BLOT —



ACTORS WANT BUT LITTLE HERE BELOW
AND THEY'RE WILLING TO ADMIT IT —
IF I DON'T GET IN SOME SORT OF A SHOW
I'M PRETTY SURE TO GET IT —



CLAIRE ADAMS

Benj. B. Hampton star, who is at present appearing in "Wildfire," adapted from the famous Zane Grey novel

DRAMATIC MIRROR

The New Plays

"EVERYDAY" Rachel Crothers' Play at the Bijou

Play in three acts by Rachel Crothers. Staged by Rachel Crothers. Scenery by Bergman-Nyan Studios. Gowns by Milgrim and Bertin-Chauvet. Furniture by William Burns. Properties by J. Plamm. Presented by Mary Kirkpatrick at the Bijou Theatre, Nov. 16.

CAST

Judge Nolan.....Frank Sheridan
Fannie Nolan.....Minnie Dupree
Phyllis Nolan.....Tallulah Bankhead
Mrs. Raymond.....Lucille Watson
May Raymond.....Mary Donnelly
T. D. Raymond.....Don Burroughs
John McFarlane.....Henry Hull

Rachel Crothers' work is half sincerity and half bunk. I regret the use of the latter word, but it seems to me to describe what her work is; and lest this seems a personal view, let me add that I have heard this expressed in another way by many others. Miss Crothers sets out with a capital idea. Always. And much of the treatment is capital, but the dressing of the idea and the carrying out of the idea so invariably has the quality of having been written by a second person that it amazes me.

In "Everyday" her latest at the Bijou, she concerns herself with a girl who leaves her home town and after having traveled for several years returns to the home town. Here she fights the narrowness and the dominance of her father. So far, so good. But what happens? Endless talk, endless comment, endless opinions, and endless halting of the story. All in order to have the girl marry the son of a butcher. And not to marry a rich profiteer, who is talked of throughout the play, but never seen. I can't see anything new in the story. Nor in the treatment. Not even in the character who does not appear. That phase of it is interesting, of course, interesting as technique, but succeeding audiences are not interested in technique. They want a dramatic conflict, and they want something far more than a father saying yes, and the daughter saying no. They want something back of it. Here there is nothing back of it. In "Nice People," where the same sort of yes and no appeared, the loose living of young girls was the idea back of it. And that is what gave "Nice People" its vogue. Here Miss Crothers, if she eliminated the padding, has at best or most a one-act play. And if the same theme is that the young people can and should live their own lives she should have pointed it so that we could have got it. As it was, I enjoyed a premise. And when the premise was established there was really a series of reestablishings. And that is where the sincerity went out the door and the bunk came in the door. The bunk of this constant and irritating padding and explaining and talk and opinions and comment.

I lived for many years in a small town and I know that problem. But the point I make is that interesting as that problem is, Miss Crothers offered no solution.

The cast was superb. Frank Sheridan, Minnie Dupree, Lucille Watson—all, superb. Miss Tallulah Bankhead was the girl. She has the trying fault of all young actresses, that of lapsing back into herself in the midst of a scene. Her work isn't as sustained as it should be. A moment or

Every Day, William Gillette In The Dream-Maker, and The Midnight Frolic Open In New York. Elsie Janis and Walker Whiteside Open Out of Town

two of fire and then charm and then she stands back as if to say, "Well, that's that." And then when someone gives her a cue she begins to act again. Henry Hull acted. He didn't pose as he has heretofore. And once or twice he gave evidence of real power. A career worth watching.

S. JAY KAUFMAN.

"THE DREAM MAKER"

William Gillette's New Play

Play in four acts by William Gillette, from the story by Howard E. Morton. Staged under the direction of David Burton. Scenery by Homer Emens. Gowns by Elsie, Ltd. Presented by Charles Frohman at the Empire Theatre, Nov. 21.

CAST

Marian Bruce (Mrs. Kenneth Bruce).....Miriam Sears
Dave Bruce.....Charles Laite
Frederick Farrar.....William Morris
Rena Farrar.....Myrtle Tannahill
Geoffrey Cliffe.....Frank Morgan
Dr. Paul Clement.....William Gillette
Nora.....Marie Haynes
Finch Larsen.....Harry E. Humphrey
Buck Watson.....Arthur J. Wood
Joseph C. Bates.....Arthur Ebenbach

"The Dream Maker" will be a success. There isn't any question about that. William Gillette took Howard E. Morton's story and made a sort of near Sherlock Holmes' play out of it. And made it for the million and one. And the story, the melodrama, the novelty and William Gillette and the cast will make it a success.

Not that he is a detective in it. On the contrary. He is a doctor. Who has suffered. And who, when a girl—the daughter of his old sweetheart—is the victim of a gang of crooks, saves the girl. How he saves her is the play. He makes the crooks agree that all that happened is a dream. And he convinces the girl. And ousts the crooks at eleven o'clock.

The dream phase is, of course, melodrama plus. The whole play for that matter is just that. One will go to it after "Dear Brutus" with all sorts of anticipations of a night of charm. And will get some charm, but more excitement. It seemed to me that with this material Mr. Gillette has done exceedingly well. I thought, however, that the making of the dream should have had a great many more things in it. By this I mean that the creating of the dream was too simple. The audience should have said "How will he do it?" As it was, the audience knew that he would have little or no difficulty.

But it's good entertainment. And the general situation is diverting. And there are innumerable Gillette touches. Lines repeated again and again as is his fashion.

William Morris, Myrtle Tannahill and Charles Laite were the three best performers.

David Burton staged it. There is one scene, the first scene in act four, that is a masterpiece of direction and lighting. His work in this play firmly establishes him.

S. JAY KAUFMAN.

ZIEGFELD MID-NIGHT FROLIC Will Rogers Heads New Frolic

Sixteenth of series. Lyrics and music by Gene Buck and Dave Stamper. Staged by Leon Errol. Scenery by Joseph Urban. Costumes by Cora McGeech and Howard Greer. Executed by Schneider-Anderson Co. Shops by Barney and Capesin. Dorothy Clarke dresses by Lucile, Ltd. Principals: Will Rogers, Leon Errol, Carl Randall, Coletta Ryan, Muriel Stryker, Gloria Foy, Kitty Kelly, Alexander Grey, Dorothy Clarke, and Carlos and Inez Dabney's Syncopated Orchestra.

The Ziegfeld Roof Show lacks only one thing. "Class." That is to say, it is funny, has a number of novelties, is tuneful, but lacks finish. And yet that may be first-nightness. The Roof is said to have opened a week before it was ready in order to fulfill the contract Mr. Ziegfeld had with Will Rogers.

But who cares what happens at the Roof so long as something does happen? This is a city institution, and in these days, when everything is called an institution which is a week old, let us be grateful for the return of this real institution.

And as to what happens there, it is merely a matter of what one happens to like. I liked Will Rogers, Leon Errol, Carl Randall, the Pogo idea, the Held masks, Gloria Foy, Miller and Lyles, and Ford Dabney's music.

And again Will Rogers!!! The man is a tremendous personality. There is no question about his scope. What he says is something more than mere patter. Or gags. He is a wit. A wag. A humorist of a large order. And he alone should pack the Roof for months.

S. JAY KAUFMAN.

ELSIE JANIS AND HER GANG Offer a New Attack

Revue written by Elsie Janis and staged under her supervision. Produced at the Forrest Theatre, Philadelphia, Nov. 21st.

THE GANG

Jurien Thayer.....Gus Shy
Charlie Lawrence.....Bradley Knoche
Monk Watson.....Herbert Goff
Duane Nelson.....W. Dornfeld
Lane McLeod.....Red Murdoch
Frank Miller.....James L. Reid
James F. Nash.....Dan Walker

Chester Grady
The Feminine Contingent
Elizabeth Morgan.....Inez Bauer
Maude Drury.....Elva Magnus
Paulette Winston

"THE EIGHT BOBS"

Eleanor Ladd.....Asta Valle
Marie Brady.....Aida de St. Clair
Florence Courtney.....Patricia Meyer
Buddy Merriam.....Claire Daniels

"Elsie Janis and Her Gang in a New Attack" was produced for the first time in Philadelphia at the Forrest Theatre last night. This musical revue in two acts and nineteen scenes was written by Miss Janis herself, and the author received a wonderful welcome from her Philadelphia admirers as she told them over the footlights that her revue lacked in plot but not in action. However, Elsie is the whole show

from start to finish and the rest of the cast, including a chorus of real beauties, do little but form a background for the "author"-star.

There are so many scenes that it would take quite a while to tell all about the show, but the most interesting is the burlesque laid in the Mont Martre district of Paris. This scene is changed in full view of the audience and is a novelty.

Miss Janis' remarkable dancing made her usual hit. All in all, her new attack is just a drawn out vaudeville performance plus, and lacks much that one would expect in a revue.

J. M. KURNOW.

"THE MOON GOD" Walker Whiteside in New Play

Play in three acts by Gordon Kean. Produced by Messrs. Shubert at the Globe Theatre, Atlantic City, Nov. 14th.

CAST

Hari.....Mr. Maurice Barrett
Shiraz.....Miss Mignon McClintock
Clarice Cartwright.....Miss Sydney Shields
Denton Morgan.....Mr. Clarence Derwent
Prince Tamar.....Mr. Walker Whiteside
A Priest.....Mr. Stanley G. Wood
Princess Yasbda.....Miss Maude Allen
Ghina.....Mr. Grant Sherman
Gautama.....Mr. William Coorsay
Gupta.....Mr. S. Pasumba
Maharajah.....Mr. Arthur E. Sprague

"The Moon God" will be popular if for no other reason than it is something different, something wildly exciting, something to talk about and ending with an unusual climax. There is a great deal of Hindu atmosphere, which in itself is excellent, beautiful costumes and interiors of Indian royalty, Hindu gods, Kriahi native religious fanaticisms, weird music, and above all the very finished performance of Mr. Walker Whiteside. His calm, firm, even acting was fascinating and delightful to watch. There was every indication of careful study of the customs and ways of India.

The "Moonstone" is a wonderful jewel worshipped by the natives and which has been stolen by a representative of the British Government. The loss means an uprising of the Hindoos. There is a Secret Service man, a supposed Indian prince who is a member of Scotland Yards, a real villain and a very pretty heroine, played by Sydney Shields, who is truly delightful and has many unusual chances to show her ability. The play is well worth seeing.

WOLFE.

Last Two Weeks of Sothern and Marlowe

E. H. Sothern and Julia Marlowe begin the last two weeks of their season of Shakespeare at the Century Theatre on Monday night. The repertoire for the week opens with "Twelfth Night" on Monday night. "Hamlet" will be played on Tuesday and Friday nights; "The Merchant of Venice" on Thursday night, and "Twelfth Night" at the Saturday matinee. The program for the final week, commencing Monday, December 5, is: Monday and Thursday nights, "The Taming of the Shrew"; Tuesday and Friday nights, "The Merchant of Venice"; Wednesday night and Saturday matinee, "Hamlet," and Saturday night, "Twelfth Night."



DRAMATIC MIRROR

PAULINE STARKE

the clever young girl who is playing prominent parts in Robertson-Cole productions. She recently appeared in the leading part in "Silent Years"

In the Song Shops

By Jim Gillespie

Joe Goodwin Back with Shapiro-Bernstein,
J. F. Coots Out of McKinley, Louis
Cohn Away from Mills



Dave Ringle II, who gives promise of following in his daddy's footsteps as a song-writer. Little Dave, who is just fifteen months old, pounds on the piano and sings to his heart's content, knows the black keys from the white, and is not the least bit interested in the pedals. Dave, Jr., is the real inspiration for most of his daddy's songs, two of which were dedicated to him, namely, "Baby Boy" and "Over At My House." At the present time he is trying to master his father's latest success, "Wabash Blues."

HELLO, Joe Goodwin talking. How's the old kid? Attaboy, stay with "em," but say, listen, come down stage, you sound like a prima donna. The next thing we know you will be using perfume. What, who—began budoir? I don't know, I guess it was Al. H. Woods. Say, listen, Chinaman, when you get through laughing I'll give you a little fruitful news for that applesauce column of yours. So tie the receiver to your ear and hang on tight, because this bomb I'm about to throw is liable to blow you out of the office. Listen, Joe Goodwin has returned to the fold and from now on will direct acts along the melodious route that leads to the office of Shapiro-Bernstein. Are you still there? Gee, you're shock-proof, ain't you? I'm back with the old firm and struggling under the rank of General Manager without the usual gold braid and medals. Have I any stars? Say, don't make me laugh. All generals carry stars and our catalog makes Pershing look like a First Lieutenant. Hop over some time when you are hungry and I'll feed you up on some real good music. Say, listen, if you don't see me on the floor come right in to my office. It's the one that is not marked Private. So long."

The Popular

J. Fred Coots, who for the past five years has been McKinleying the mechanical companies, has hitched his little melody cart to the Shubert interests. Fred has signed to compose musical scores for productions sponsored by the above firm, several of which are already under way. It is also being whispered that he will shortly join the composing staff of

a leading music publishing concern who specialize in production music. It is only natural that Fred, a product of Tin Pan Alley, who has been producing melodies for a long time, should lean toward the production end.

Louis Cohn

whose debut in the music game was inaugurated by the arrival of Noah's Ark, created quite some disturbance last week by announcing that he had received a divorce from the Jack Mills concern. Knowing the game from every angle and preferring a flat to various bars, Louis has always been regarded as a trustworthy and dependable acquisition. Such men are bound to be rewarded and Louis's reward came in the form of a very attractive proposition which carried the title of General Manager of a new music-publishing concern. The new firm will be known as the Ben Schwartz Music Publishing Co., with offices in the Hilton Building on West 49th street, and will open for business about December 1. Good luck, Louis; it was a long time coming, but better late than never.

Without doubt our old friend, Fred Fisher, gets the fur-lined bathtub for sleeping with both eyes open. Upon hearing of Secretary Hughes' disarmament speech, Fred was the first publisher to second it by writing a song entitled, Sink All Your Ships in the Ocean Blue. Jack Glasgow also had a hand in the song, which is a snappy number of the march variety. Fred is very optimistic concerning his latest offering and intends to raise the number to the top by sinking a lot of dough. He earnestly believes that all warfare should be done away with, and when asked what would become of the sailors were the Navy to be eliminated, he quickly replied, Let them join the Army.

It Has Often

been proven that you can't keep a good man down, and according to Mr. Donlin, of the Sam Fox Music Co., the same thing applies to a good song. "One of the biggest surprises of the year showed up in the form of our song *Wonderland Of Dreams*," claims Mr. Donlin. "We accepted the number some time ago, but owing to our extensive catalog, we decided to hold it back until a later date. A few orchestrations happened to find their way into the hands of orchestra leaders and the result has been most astounding. Within the past few weeks we have received so many requests for the number that we decided to go right after it, and that accounts for my working at this late hour on a Saturday afternoon."

Wolfie Gilbert

who is now featuring his numbers via the grease paint route, laid off

long enough the other day to give us an earfull concerning his new ballad, *Moonlight Nights*, which according to Wolfie is a high-class ballad for high-class singers. We asked Wolfie if he was singing the song in his act, but he crossed us by saying, no, I am not, but Fritzi Leyton is. That was our cue to take water, and ugh! how it tasted!

Speaking of Wolfie reminds us that we received a card from his brother Eddie, who is on the road in behalf of the firm's catalogue. The postmark reads St. Louis, and Eddie's fountain-pen informs us that he is having a very successful trip and is falling in for some very substantial orders. He also advises us to be good and to say hello to all his friends. That last speech should have been turned over to President Harding on Armistice Day. His voice was heard throughout the country.

Dave Ringle

the busy bee of songwriters, has just turned out another honeyed number entitled *It's a Long Way to My Home in Indiana*. It is a march with a breezy swing and a peppy lyric that makes you want to step out to the cadence of 120 to the minute. We don't know why Dave claims his home is in Indiana. Since when is Indiana on the wrong side of Brooklyn Bridge?

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I've Got My Habits On	Jimmy Parker
Dapper Dan	Billy Glasgow
Say It With Lipson	Rae Samuels
Eddie Leonard Blues	Val and Ernie Stanton

Joe Davis, Commander in Chief of the Triangle forces, is leading a new number around by the hand, entitled *All By My Lonesome Blues*. Sam Coslow and Dori MacBoyle are responsible for the latest Triangle entry which is now being introduced to the firm's family of best sellers. *Thrills*, which was formerly fathered by Eugene West, but recently adopted by the above firm, is also going along very nicely. It has made a host of friends, both mechanical and otherwise, and has a staunch supporter in Al Lewis.

The Latest Dispatch

from the fortress of Robert Norton informs us that *Disie and Gypsy Rose* are still going on all cylinders with Leo Friedman, doing the *Barney Oldfield* act without the cigar. While making a tour of the road-houses last Thursday night, Leo discovered a new road which proved to be a short cut to a juicy swamp. After swimming ashore he sent an S. O. S. to the nearest garage, which

resulted in the arrival of a tractor and wrecking crew, who, after much wrecking, managed to haul the misguided gasoline consumer back on terra firma. If you are thinking of adopting a machine get in touch with Leo. He will give the pet to anyone who promises to give it a good home.

Between Puffs

from a wicked-looking cigar, Mack Stark managed to exhale the startling information that his ballad, *I Wonder Who You're Calling, Sweetheart*, has aroused the curiosity of many performers. "It's a cute little devil," confides Mack, "and while I don't claim it to be the prettiest on the market, I do say it is one of the most attractive numbers I have handled." The above coming from a publisher sounded very strange, but we surely admire Mack's modesty. The same goes for Ruby Cowan. Mack talks and Ruby merely nods assent.

Is That So!

Jack Mills is still picking them up and according to reports he has a bear of a comedy number in the latest arrival entitled, *Oh, Mabel, Behave*. Cliff Friend and Irving Hup wrote *Mabel*, and she responded by enticing a mob of admirers into the Mills melody factory. Jack has also taken over *Creamer and Layton's* latest syncopated effort, *Dear Old Southland*, which is bound to be heard from in the near future.

It was our privilege to hear a sweet little number the other night, and upon asking the name we were informed by the orchestra leader that it was *Sweetie's Charms*, by Jesse Greer. Congrats, Jesse. A dandy number and well named.

Louis Fordon has severed his connections with Shapiro-Bernstein.

George Piantodosi, who has been one of the important cogs in the professional department of Shapiro-Bernstein, has been appointed Professional Manager of the above firm. George has long enjoyed a reputation as being one of the best little act-getters in the realm of songland, and his hustling has been responsible for many standard acts becoming acquainted with the S&B catalogue. Hit 'em hard, George, and you're sure to go over for an early touchdown.

Joe Macy, formerly on the professional staff of E. B. Marks, is no longer connected with that firm.

Goodman and Rose have accepted a new number entitled *Bummy*, a red hot southern song by the writers of *Mammy O' Mine*, which is being groomed for immediate publication. The boys figure they have a winner in their latest offering, which sounds very natural as a number of big time acts will testify. Line forms on the right and don't crowd, please, everyone will be served.

The Triangle gang has sneaked in again. This time they are chirping forth the news that a big campaign will shortly be started on a new number, *A Wee Bit of Love*. This little mite was recently brought into the world by Dave Ringle and Ruth Weidost, and has been put in the Triangle nursery for safe-keeping.

At the Vaudeville Houses

PALACE

Strong Song and Dance Bill

Rae Samuels, to us always considered the best of vaudeville's singing characterists, is back in New York after a projected stay in the West and Middle West. Miss Samuels, looking better and brighter than ever, was selected by the supervisors of the Palace program to follow Bessie Clayton's productions, one of the features of the bill, and whoever made the selection apparently knew the capabilities of this "breeze from the West," for no other specialty on the bill could have held the position and procured the results that were credited to Miss Samuels at her finale. Among her repertoire for this trip are "My Home Town," "A Guy Like That," "Can't Do Without 'Em," "Rube, the Wise," "All Mine," "Say It With Liquor," and "You Might As Well Spend It."

Florence Walton and Co. co-headlined with Bessie Clayton. Miss Walton's gowns ran second only to her dancing, the wardrobe representing an expenditure that easily cleared the five-figure mark in dollars.

Royal Gascoignes, vaudeville's best and funniest juggler, opened the show, assisted by Mrs. Gascoignes. Just why this chap can never penetrate farther down the bill than the opening spot is a mystery. For those present he was a source of great amusement.

Boyle and Bennett with their dancing specialty, "Scrambled Legs," held the second spot with an act that should easily keep going.

Will Mahoney scored a comedy hit, the ventriloquist "bit" getting the best portion of laughs. Mahoney has a likeable personality and made a first-class addition to the good bill.

Miss "Juliet" with her repertoire of impersonations preceded Florence Walton, and this young lady, always a welcome visitor at the Palace, was given ample applause for each effort.

Harry Langdon, a comedian with a style all his own, presented his latest production, "After the Ball," one of the typical Langdon skits reeking with humor and perfectly connected situations.

Bessie Clayton and Co. repeated her former Palace hit and Harry Kahne, a mind-reading specialty, closed. A good bill, well constructed, well played and well liked.

O'CONNOR.

WINTER GARDEN

Fair Show for Holiday Week

The Novelty Paulsens opened. Although a fairly good opening turn, their work was not appreciated because of the majority of the house not being filled.

Tom Nip and Lew Fletcher, a dancing and talking turn, did fairly well on number two. Both boys are exceptionally good dancers, and they worked hard to please. Two bows were accorded them on their exit.

"The Kiss Burglar," condensed from the show of that name, did not succeed in making good as a vaudeville act.

Milo? followed, and it was certainly a good thing he did, for he brought the entire house back to a

Rae Samuels, Marga Waldron, Val and Ernie Stanton and Robert Hilliard Score

good humor with his clever single animal and bird imitating turn. Milo is certainly the cleverest in his line. His various imitations, which included the train, birds and others, went over with a bang. He sang a number, *I Wonder If You Still Care for Me*, with a pleasing voice. Several curtain calls were accorded him.

Nat. Nazarro, Jr., with Jazz Band and girl partner, won the hit honors of the first half. Junior is there when it comes to dancing and he has a personality that should be worth a million dollars to him.

"In Argentina," a South American melange of songs and dances, opened intermission. The cast includes Harry Ormonde, Elisa Deliro and Roberto Mandraco, also Matilda and Elvira. The turn, in general, should be recast, for those now worn look tattered.

Adele Rowland has returned to vaudeville with a singing turn.

Maxie and George, two colored chaps—Maxie formerly of *The Put and Take* colored show—put over a dancing turn that knocked 'em off their seats. The Leach-Wallin Trio, in feats of balancing and iron-jaw stunts, closed the show. They did well.

ROSE.

HAMILTON

Avon Comedy Four Score

A packed house was on hand Monday evening to welcome the Hamilton's new policy which consisted of six live-wire acts and the Associated First Nat'l picture featuring Pola Negri in *One Arabian Night*. Johnson, Baker and Johnson, three men, one of whom handles comedy, got away to a fast start with an entertaining routine consisting of hat-throwing and club-swinging. The turn is reminiscent of the Moran and Wisner act, even to the comedian's make-up and actions, but is in no way inferior to said turn.

Daisy Nellis, a comely young lady with a magnetic smile, lived up to her billing as the *American Pianiste of Distinction*. Miss Nellis offered a repertoire of classical selections which were a source of delight to lovers of good music and, judging from the substantial applause, there must have been a large delegation present. Her Campanella selection was a masterpiece.

Peggy Parker and the Four Musketeers followed, after which Charles and Madeline Dunbar appeared and experienced little difficulty in collecting laughs with their novel offering, *Animalfunology*. Their imitations of various animals warranted well merited applause, and their closing bit, the cat number, left the house loudly voicing its approval. Billy Glason walked on to a neat reception and tied up the works with his songs and stories. His *Witch Hazel* number got over nicely and after collecting a bushel of laughs, he went into *Dapper Dan*, a corking number which Billy had no trouble in selling. His

Matrimonial Handicap stopped them cold, which resulted in another number, *Babies*, followed by a speech. The Avon Comedy Four closed the vaudeville portion with their exceedingly funny turn consisting of bright chatter and close harmony. The restaurant scene brought forth many hearty laughs, as did the doctor bit. Their closing number, a burlesque on *Tost's Good Bye*, took them off to a noisy hand, not forgetting the solo, *You Made Me Forget How to Cry*, which was well done. The house remained intact for the picture, very few leaving before the finish.

GILLESPIE.

RIVERSIDE

Good Program Scores

Sealo opened, displaying unusual talent for a seal. His various stunts pleased.

Harry and Grace Ellsworth, in songs and dances, held their own from start to finish. Miss Ellsworth has a pleasing voice. She sang several Blues numbers. Her brother Harry danced his way into favor, and his clever dancing ability got him much applause.

Lillian Leisel, of circus fame, is again in vaudeville, doing practically the same act that she did with the Ringling Circus.

Val and Ernie Stanton are certainly New York favorites. Wherever they appear they are at home with their audience.

Adelaide and Hughes, vaudeville's cleverest dancers, won the applause honors for the first half. They have added several new dancing numbers to their repertoire, and their entire act went over with a bang.

After intermission and Aesop's Fables, Margaret Young appeared. Miss Young sang several numbers, one that is certainly not for the two-day audiences. The rest of her songs got over nicely.

Harry and Anna Seymour danced and sang their way into favor right from the start. Both are capable artists, and their little skit pleased the entire house.

Henry Santrey and his Syncopated Society Band held the honors for the second half. Santrey is some showman, and he certainly knows how to put over a song.

ROSE.

COLONIAL

All-Star Festival Makes Good

But regardless of billing, the Colonial has a layout of entertainment this week that will be hard to match. The Musical Hunters give it a dandy start with their familiar instrumental routine, which they have placed in front of a new drop. Murray and Gerrish are a clean-appearing pair, holding down the second spot with an act that is worthy of a better spot, although to place them lower on a bill like this is a difficult stunt.

Owen McGivney offered his pean vehicle, Bill Sikes, to his usual

deserved big success. He was followed by Harry Tighe, who insists on getting stouter every time we see him. Tighe is now assisted by two girls.

Flo Lewis and Paul Morton were the big laugh hit of the first half of the show with a screamingly funny offering arranged by Edgar Allan Woolf, Harry Carroll and Ballard McDonald. It is the personalities of the two, more than the material, which makes the act so good.

One of the finest treats offered to vaudeville came in the opening after intermission, and offered by Marga Waldron, with George Halprin at the piano. While it is a classical offering throughout, so remarkable is the ability of the two that even the notorious Colonial gallery liked it, and they stopped the show cold.

Val and Ernie Stanton were called down at the last minute from the Riverside to fill in for Johnny Burke who was taken ill after the matinee performance. We have oft pointed out this act as a model to all performers using suggestive or blue material. Without one line in their entire routine that might be called objectional, this team of wonderful performers scored the hit of the bill.

James Doyle, formerly of Doyle and Dixon, and Evelyn Cavanaugh offered an entertaining act to a certain extent, but disappointing because an audience expects better dance work from Doyle.

Johnny Dooley and Company were also a big laugh hit. Mostly due to the horse "Gertie," which almost broke up the act. Dooley can do much better work than he is doing in this offering.

Irving and Seigel, with a very good routine of gymnast work, closed.

HOFFMAN.

COLISEUM

Excellent Bill in Uptown House

An excellent bill plus the good management of the Coliseum under the direction of Emil Groth produced a good house, despite it being a Monday night.

Cook, Mortimer & Harvey opened the show with their novelty act which includes a basketball game played in the dark with the players on bicycles. The next number on the bill was presented by Houston Ray, who bills himself as "America's Youthful Concert Pianist," and well he may. Those with a taste for classical music showed a keen appreciation. He possesses exceptional ability.

William and Joe Mandell, in their trick acrobatic offering succeeded in amusing the audience.

It seemed that all the song and whistling birds in the neighborhood had turned out when Frances Kennedy invited the audience to join her in one of her numbers. Her pleasing personality is but one of the attributes to this act.

Marie Holly & Co. substituted for Clayton & Allman in her comedy sketch on an artist's studio life.

The Marmain Sisters closed the vaudeville program with a series of novelty dances.

STATE LAKE—CHI-
CAGO

Belle Baker Stops Show

The Jennier Brothers opened the show at the State Lake with a good performance of hazardous feats on an aerial trapeze. This was well liked. Wylie and Hartman followed with nonsensical talk and plenty of hokum. The man worked straight. The woman worked hard for comedienne's honors. They registered well.

Jean Adair and Company proved to be excellent. The comedy concerned the troubles of a much abused wife and mother. The whole family has been pampered, but revolt finally comes. The act was a hit.

Glenn and Jenkins, the sweeping fools, were the first to stop the show. Their line of chatter is clean and undeniably funny, and they got over in fine style. They are really in a class by themselves.

On the other hand, Gilfoyle and Lange have a line of talk that really calls for censorship. Blue stuff will not get over, and the lack of applause proved it.

The incomparable Belle Baker can always be relied upon to stop the show, and she did. Her songs and imitations are a delight, and she has to respond with her old favorites.

Yip Yaphankers familiar act was well received, and pleased. Dave Harris duplicated his success here as at the Majestic last week. GLOY.

PALACE—CHICAGO

Gertrude Hoffmann Heads
Good Bill

With Gertrude Hoffman as headliner the Palace patrons were assured of a good entertainment with plenty of spice and variety. The early arrivals at the Palace, and there were plenty of them, were well rewarded by the neat act, *Courtship in Song*. This little song act was well rendered by Bobby Roberts and Maudie Clark, and really deserved a far better spot than opening position.

Edwin George's familiar juggling act followed. He juggles everything but the kitchen stove, and drops everything consistently. It is a funny act and is generally appreciated. Some of his comedy did not register, however, and the act has been better received elsewhere, which may be a reflection on the Palace goers.

George M. Cohan's famous play "Young America" has been condensed for the two-a-day and seems to have lost none of its original appealing quality. It is a telling little play, as it now stands, and seems to strike a responsive chord in the adult breast. A capable company put over the sketch in a skillful manner, and it was well liked.

Jack Inglis, who followed, put over some rapid-fire nut comedy which caught you unawares. It was amusing, but might have been a whole lot better. Jack works too hard to gain his points, and you are conscious of the machinery creaking while he is working.

Edwin Furnan and William Nash had a merry melange of songs and funny stories that went over big. Their patter was well liked and they scored a hit. These two are clever

entertainers and should go far in their particular line.

Gertrude Hoffman and her American ballet with Leon Borte as her vis-à-vis wears headline crown justly and to the manner born. Her artistry is ever a source of joy, and she rarely ever disappoints her hearers. She has with her some youthful prodigies that amaze you. Her name on a program insures a delightful entertainment.

Miss Hoffman seems to find her work particularly adapted to vaudeville, and perhaps that is why she sticks to it so closely. We'd like to see her in some legitimate show again one of these days, where she would reach a different type of audience, who might appreciate her even better, especially in her more serious moments.

Jimmy Lucas, the rapid-fire comedian, put over a lot of capital comedy, assisted by Frances, a pulchritudinous damsel who lends a pictorial note to the act, and lends a contrast to Jimmy's antics. He keeps up a rapid-fire barrage of mirth-provoking stuff which is duly appreciated by the audience.

Margaret Stewart, William Downing and Beulah Stewart closed the program with a series of artistic poses that are meritorious and well executed. SEGALL.

APOLLO—CHICAGO

Marie Dressler Tops Bill at
Apollo

The Kremka Brothers, eccentric gymnasts, appeared in the opening spot at the Apollo, with difficult feats well executed. Their act was liberally applauded. Roy Harrah and Irene Rubini followed in second place. He tells flat jokes and she plays the accordion, but they fail to lift the act from mediocrity.

George Libbey and Ida May Sparrow, in their familiar Dad act, offered a well-staged novelty, with excellent dancing which registered a pronounced hit.

Ethel Davis, a very pretty girl, delivered several exclusively written songs; puts her material over with a bang. Her personality is particularly pleasing, and she knows how to make the most of her singing ability. Her act was very well received, and deserved the generous applause.

Francis Renault, the clever female impersonator, was the outstanding hit of the first half of the bill. Renault has a bunch of good numbers well suited to his voice and beautifully staged. His gowns are gorgeous and the envy of all the feminine eyes.

Ben Ryan and Harriette Lee scored with their clever comedy patter. And their dancing was full of rhythm and agility. Ryan is a marvelous dancer and pleased with his combination of skill and comedy.

Llora Hoffman, an attractive young woman in a stunning gown, scored a hit in diversified song numbers, agreeably varied in theme and range. Her voice is good, and she knows how to take care of a worth-while song, as well as put over a popular ditty of the day.

Marie Dressler, with John T. Murray and Arthur Geary, offered their famous travesty taken from the Winter Garden production. Their burlesque on grand opera was a scream both on and off the stage. Miss

Dressler knows how to put over the comic side of her personality and does so with emphasis. She has the build for an opera singer and stops at nothing to make the points.

Walter Brower, the southern monologist, offered a funny line about marriage and honeymooning which made a hit.

Selma Braats, the lady juggler, closed with a good exhibition of her juggling skill. CHRISTENSEN.

MAJESTIC—CHI-
CAGOEdwards and Courtney Sisters
Draw

The opening act at the Majestic was "Current of Fun," an electrical novelty that pulled in the laughs. Sandy, the wee Harry Lauder, went over big with Scotch songs and imitations that delighted the house.

Arthur Wanser and Maybelle Palmer have a line of chatter that is good comedy. The material about labor unions went well.

The Courtney Sisters, Fay and Florence, stopped the show with their admirable interpretation of popular numbers. These two can put over a sob-song as well as any couple on the vaudeville stage to-day.

Frank Van Hoven, the Dippy Mad Magician, with a wild line of dizzy chatter, and three boys planted in the audience, registered a hit.

Gus Edwards' Song Revue stopped the show entirely. Young Chester Fredericks scored an individual hit with his nimble and acrobatic dancing. Alice and Hazel Furness pleased also with their harmony.

Joe Rome and Lou Gant, regardless of the Edwards hit, followed and pleased mightily. Fred Lindsay closed with an excellent exhibition of cracking Australian whip. CALVERT.

MOSS'S FRANKLIN

Harry Carroll Scores

Harry Carroll, with his galaxy of beauty, dotted with songs and dancing, was quite necessary to lend inspiration of what was to follow, for the terpsichorean efforts of the Bennett Twins, Ann Sands and Harry Miller, afforded an opportunity of comparison to the amateur dancers.

Harry Cooper, carrying no company with him, promptly programs his act as "Alone," and then adds that his offering is a "Songologue."

Dave Genaro and Ann Gold was another treat. "Young" Dave is still light of foot and delivers his steps with the gusto of a high-school boy. Miss Gold did as well as she could and received the applause of a most critical audience.

Lord and Fuller may claim to be instrumentalists up to a certain point, but the act is not well written. The finale lacks the punch necessary to make the shapeliness of Miss Fuller effective. It is but fair to add that the lady is by far more clever than Mr. Lord, but the skit "Bits of This and That" lacks both the "This" and the "That."

Elsie La Bergere and her posing dog offers a still-life specialty that is at once attractive and inspiring. The dog is a wonderful tribute to the

patience that Miss Bergere must have had in bringing the animal to understand what was desired. SIMONS.

N. V. A. NOTES

By JERRY HOFFMAN

Greetings! This is the introduction of THE DRAMATIC MIRROR's N. V. A. column. At least it starts off with just a column, but watch it grow. This week it will replace the customary revue of *Clown Night*, which is omitted because of the Thanksgiving holiday, which has caused the MIRROR to go to press a day earlier than usual. However, beginning next week, *Clown Night* will again be found where this column is this week, and the N. V. A. notes will be found on a news page in the beginning of the book.

Just a word about this column. The writer intends this shall be for the members of the National Vaudeville Artists' Club, in and out of New York. Understand the line—for the members. In other words, I want this to be your column. If you have anything that is worth printing, in your estimation, about yourself or a brother or sister N. V. A., send it along, be it glad news, sad news, or "just a wise crack." (Apologies to Eddie Buzzell.) But try and make it glad news. I am also open to suggestions for a permanent name for the column. The sender of the name which will be adopted will be awarded two admission tickets to the mezzanine for a Bohemian Night.

Frankly, I didn't count so much on running any notes about any particular person in this first issue of the column, but depended more on just introducing it to you. I asked several people for suggestions and, incidentally, for any lines that they might think clever enough to print. Among them was Grace Drown, who said: "Well, Jerry, I can't think of anything now, but if you fall short on copy, there is always the gag about Chesterfield cigarettes to use."

I couldn't see the point, so I won't use it.

Which reminds me to thank Mr. Chesterfield for his promise of co-operation with me in making this column a success.

Keeping in mind the slogan of the Fox Hills pageant, "the Vaudeville Artist Has Not Forgotten," a large number of club members have volunteered to entertain the wounded soldiers of three different hospitals on Thanksgiving night. The "good cheer" will be brought to the Fox Hills, Polyclinic and Seton hospitals.

Val and Ernie Stanton are back at the club after playing several weeks out of town. The first thing Ernie wanted to do was call the baseball team together for spring practice. Incidentally, has anyone noticed what is happening underneath Ernie's bit of nasal architecture? Well, kidding a chap about one of those things is old stuff, so we'll leave him alone. But you should see it from the front of the house when Ernie is working. Really, you should. We couldn't!

Teddy Wildman is also back at the club after playing the Pan time with Eva Tanguay. Teddy now smokes his cigars instead of chewing them. And where, oh, where, has that big sparkler gone?

That'll hold us for a week. Let's hear from you.

LOEW'S GATES OPENS New House Most Beautiful in Brooklyn

Will Rogers says: "Swell place, Marcus has here." He was speaking of Loew's new Gates Avenue Theatre, Brooklyn, and, as usual, he spoke with candid truth. Beyond a doubt, this is one of the finest playhouses in Greater New York. One enters through spacious lobbies, either from Gates Avenue or Broadway, into a large rotunda that is a masterpiece of beauty, and then into the body of the theatre which will always be a delight to all who visit there.

The general scheme of decoration is a modern one: silhouettes in black on a gold and white background. Of the nine Loew's theatres in Brooklyn, it is second in size, being surpassed only by the Metropolitan. The seating capacity is 3,500—200 of the seats being in boxes. It cost \$1,500,000. It is a very comfortable structure, particular consideration being given to the convenience and comfort of every guest. There are parlors for ladies, a club-room for men, a mezzanine floor with an aquarium, and an abundance of canaries throughout—all, "to please the public." Large dressing-rooms, a lounging-room, shower baths, etc., make this house of amusement a pleasure for the players too.

A group of celebrities, such as are seldom gathered together, were on deck to dedicate the new playhouse. Lillian Walker, a native of Brooklyn; Hope Hampton, Diana Allen, Midge Evans, Virginia Lee, Maude Marsh, Will Rogers, Lew Cody, Allan Brooks, Johnnie Hines, Con Conrad, Conway Tearle, William Desmond, and William Kent, were a few of the nation's screen and stage celebrities that any American public always greets enthusiastically. They all contributed by a bit of display of their talents toward the cause of making the dedication of this new house of pleasure a memorable one. Allan Brooks says: "There is nothing so high as a Loew theatre."

The opening bill was headed by *The Celebrities*, a miniature grand opera company, who do some notable work in the rendition of parts of some of the most famous operas. *The Four Danubies* are exceptionally clever acrobats. Several of their stunts are quite novel.

Moore and Fields are black comedians and by their display of dancing no one would get the idea that either had neuralgia or water on the knee. Jimmie Lyons, the soldier Ambassador, has a long line of chatter that amuses a great deal.

RICHARD EVERETT.

ROYAL

Chic Sale Heads Long Bill

That girl of many accomplishments, Laurie DeVine, sang, danced, xylophoned and contorted her way through the number one position in gracious manner and was succeeded by two youthful songsters, Carroll and Gorman, who, we make bold to assert, must have reigned supreme at their church social functions. Two likeable chaps, to be sure, but why the unpregnant venture into vaudeville when the bootlegging field is so fertile? (No, we're not selling it.)

The indefatigable Tom Bryan and Lillian Broderick performed with a zeal unstinted, save for a two-minute respite during the piano solo of Lucille Jaret. We know of nothing less impressive than the voice of Bryan unless it be that of Miss Broderick. However, they excelled at dancing and the audience respected this fact by permitting the couple to take six bows.

Burns and Freda did their usual routine to the usual results and were generally acclaimed by the populace. For reasons best known to the team, they encored with a verse of Mr. Gallagher and Mr. Shean, and evinced nary a chuckle from the few minutes before friendly throng.

Anatol Friedland's *Revue* would emulate that of Harry Carroll's, but it falls far short of the latter's effort. It is negligible in theme, direction and execution and suffered accordingly.

With the conclusion of the "Topics" reel Charles Olcott and Mary Ann came in view and pleased with a delectable song offering, all numbers being written by Olcott.

The McConnell Sisters, Marie and Harriet, followed. Their act? The quintessence of refinement! But the atmosphere of the concert stage pervades, which the average vaudeville audience accepts reluctantly. Twenty-two minutes of highbrowism was too much for the Royalties.

Chic Sale's rural studies were, as ever, welcomed; his superannuated portrayal being particularly well liked by the reviewer. *The Four Casting Mellos* closed in their trapeze specialty, and we failed to see anyone leaving the house during this novelty.

HAL ELIAS.

FIFTH AVENUE

Emma Carus Headlines

The show started off to a lively pace by the entrance of *Black and White*, two young girls who did a novelty singing, dancing and acrobatic act. The *Pan American Four* were well received with their melodious harmony; their songs are old; they might add a little comedy to their act, as it would strengthen it.

McCormack and Wallace, using a special drop, offered a comedy ventriloquist act. They have some very funny comedy, the only weak spot in the act being the singing.

Kirby, Quinn and Anger, although not headlined, were the hit of the show; their comedy brought riotous laughter from the audience. The singing of *Weep No More, My Mammy* and their clever foot-work was all that was needed to win favor with the crowd.

Emma Carus scored her usual success, ably assisted by Walter Leopold. She sang *Dapper Dan* and *Mammy*, and her dancing had the people in laughter. *Long Tack Sam & Co.*, doing the same act he has been doing for the last few years, had no trouble in winning favor with the audience. He has a very entertaining and pleasing act.

Lynn and Smith were warmly received, their droll comedy and the wonderful baritone voice of Mr. Smyth easily earned them the honor of being one of the hits of the show.

The *Homer Girls* and Lee in closing position held the crowd in their



CONWAY TEARLE

starring in Selznick pictures, his latest being "After Midnight"

The singing by Mr. Lee was very well rendered. The girls showed plenty of pep and personality in their dancing.

Dz Row.

ALHAMBRA

George Jessell Heads Good Bill

Herbert and Dare, with another of those non-stalling athletic offerings, opened, accompanied by sweet music. Athletic simplicity. Only stayed five minutes, but earned their three healthy bows.

Followed one Elmer El Cleve, "A Bit O' Scotch." The only thing Scotch was his wardrobe. He plays xylophone, and he plays it. Either the orchestra is getting lots better or he had good orchestrations. He confined himself to pop numbers, except for an encore à la *Poet and Peasant*. They liked him.

Irving and Jack Kaufman certainly showed their phonograph training the minute they opened their mouths. You could hear every word distinctly, but not painfully. When their comedy material is furnished up a bit they'll be sure-fire anywhere.

Harry Norwood and Alpha Hall, "Adorable" is an overworked adjective, but it couldn't be overworked on Miss Hall. She's it. Norwood's one of those quiet, easy comedians—and he doesn't laugh at his own stuff.

The Wife Hunter closed the first half. A well-worn situation set to indifferent music. Speaking of orchestrations—this act didn't have them. The orchestra did its best with the material. The company is adequate. The costumes fine. The scenery good.

Leo Beers opened the second half. Except for an indigo line in his *She's Wonderful* number, he pleased us all. But he labored with a piano woefully out of tune in the upper register.

Then the big flash, George Jessell. Must confess we liked him better in his single. A little too much George in this act. His supporting company is excellent. The scenery and costumes looked fresh after sixty-six weeks' playing. George announced in his curtain speech the number of weeks they had worked. Two of his girls will bear watching. The French one and the little roly-poly cookie who came on the stage last and worked on the end. They both can go far in this business. The act ran forty-two minutes. Somewhat long for these times. But, after all, the answer is, it pleased 'em.

Walsh and Bentley closed. And they almost closed alone. They take

DRAMATIC MIRROR

ten minutes to do what the opening act did in five. Five of their minutes is taken up with useless and pointless talk. Let the athletes athlete and not try to comed. GILBERT.

FORTY-FOURTH STREET

Robert Hilliard Tops Good Bill

Robert Hilliard was welcomed back to vaudeville last night at the 44th St. Theatre by a large audience that greeted him with enthusiastic applause.

Harry and Anna Scranton opened the program with a little dancing, a little less singing, and some worth while tight-wire work, which included jumping rope while on the wire. *Sailor Bill Reilly* was received with stoney stares, and a few smiles. He introduced *I Wonder* and *All By Myself*, the latter evoking the most applause in his act.

Joveddah De Rajah, the Master Mystic from India, walked through the aisles collecting bits of information which the *Princess Olga*, seated on the stage, blindfolded, repeated word for word. Questions were answered correctly, advice concerning relatives, heart interests, and missing journeys, proved interesting and rather baffling as to "how does she do it." *Princess Olga* was pretty and powerfully polite.

Cliff Edwards, with his ukelele and his clarinet voice, appeared for an all too brief interval, and put over several songs with the capable assistance of Melville Morris at the piano, whose jazz playing was capital. Edwards sang *Saturday, St. Louis Blues*, and *Granny*.

Harry Masters and Jack Kraft offered their success "On With the Dance," which remains practically unchanged except in the song numbers. *Grace Masters*, as Comedy, sang *Among Those Georgia Pines* with lots of wriggly pep. The dancing is still speedy and well done. The finale is full of action and jazz steps.

After intermission the Gallorini Sisters played accordions, violin, cornet, and saxophone. Their popular numbers included *Home Again Blues*. The violinist played *Souvenir*.

Chas. Howard, assisted by Albert Fowler and James Graham, put over a travesty that is vastly amusing, mainly due to the whine in Howard's voice. His ice-cream-soda jag was funny. The quarrel scene at the end was surprisingly natural. *Miss Fowler* sang *Look What You've Done*.

Robert Hilliard in the Richard Harding Davis story "The Littlest Girl" was cordially received. The sketch is reviewed under New Acts.

Harry Hines, the "58th Variety," sang *Ma, Sunny Tennessee* (with a really funny parody), and gave several red-necktie burlesques which were absurdly funny. *Mme. Everett's* "Simian Novelty Circus" held them in their seats for the final act, and it was worth waiting for. CONN.

SONGWRITERS SENT FREE

New Acts of the Week

Robert Hilliard and Co.

"The Littlest Girl." Twenty-four minutes full stage. Reviewed Nov. 21st at Shubert's 44th Street Theatre.

Robert Hilliard's dramatization of the Richard Harding Davis story, *Her First Appearance*, is a simple and rather obvious story, which depends on the excellence of the performers rather than the incidents for its interest. *Van Bibber* appears in the apartment of Mr. Caruthers carrying a tiny girl, dressed like a fairy. She has just made her first appearance in a pantomime, "The Sultana." *Van Bibber* hides the child behind a screen and talks to the rather elderly-looking Mr. Caruthers about the pitfalls of the stage, and how terrible it is for a child to be permitted to start in so young. *Caruthers* at first orders *Van Bibber* from his house, as he realizes that this all has a personal turn. He married a burlesque actress, and, after their child was born, divorced her. She died, and he refused to see the child. He breaks down and sobbingly tells his trite but human story. And of course the littlest girl, asleep behind the screen, is his own child. And of course *Caruthers* embraces her in the end and *Van Bibber* tells the butler that "Miss Caruthers will sleep here to-night."

It is a frail story, with lengthy speeches that seem a bit strained for a vaudeville sketch. However, the audience listened attentively and earnestly, thereby proving a tribute to the fine acting. *Robert Hilliard* enacted *Van Bibber* smoothly and with his usual care. *Edwin Holland* made the part of *Caruthers* effective, and from the seventeenth row looked the part. *Frances Hess* was a lovely "littlest girl."

CONN.

Clark and McCullough

Chuckles of 1921. One Hour and Twenty Minutes, Full Stage, Special. Reviewed at 44th St. Theatre. Presented by Jean Bedini

Bobby Clark is one of the funniest comedians we have seen for a long time. We laughed at every expression; even the eyebrows were funny. The *Jean Bedini* revue is rather pretentious, and is, we understand, a recent burlesque show somewhat cut down for the present revue, with most of the comedy retained. Opening with a country fair scene, the comedy element starts when *Bobby Clark* is hired to impersonate a lion tamer for a fake lion and is unaware that a real lion has been substituted for the fake one.

The fight scene, which follows, is likewise very laughable. *Clark* appears as *Hamburger Kid*, a would-be pugilist, who does most of his wallowing with his talk. *Jim Corrigan* and *Joe Massa* put over a couple of rounds as preliminaries.

A ludicrous scene taking place in a hotel room, with several persons claiming the right to the bed, is typical burlesque stuff, but went big. Again *Clark* and *McCullough* triumphed with their comedy, and for once *McCullough* had more of an opportunity than in the previous scene.

The *Syncopated Wedding* finale is elaborate.

Cliff Edwards

Songs and stories, assisted by Melville Morris. Ten minutes in One. Reviewed Nov. 21st at the Shubert's 44th Street Theatre.

Cliff Edwards, who used to be the comedy end of the team, *Clayton and Edwards* is now appearing as a single with the assistance of *Melville Morris* at the piano. *Edwards* opens in blackface, with his restless ukelele, and sings *Saturday* with all the motions. He jumps quickly into his next number, *St. Louis Blues*. This has all the glorious jazz possible, and went over with a bang, in spite of its being old. *Gawny* is a good number, and *Edwards* got the most out of it. His voice imitations of a clarinet is clever, and he uses it in every number. Maybe it's personality, but, anyway, we didn't have half enough of *Cliff*, and when he jazzes we just can't make our feet behave. A special word of praise is due *Melville Morris* at the piano. He played the quietest but most effective jazz! It's a good act and sets 'em teasing for more.

CONN.

Lillian Leitzel

Aerial 14 Minutes in Full Stage. Reviewed Monday Afternoon. Riverside.

After a season with the *Ringling-Barnum Circus*, *Lillian Leitzel* has returned to her first love—vaudeville. She is doing the same turn that she was so successful with in the circus. Her various feats on the trapeze and rope are remarkable. Although she had to work to a small audience, her work was not really appreciated Monday matinee. *Miss Leitzel* is certainly an artist in her line, and it must be said that she is the only Single Trapeze act that could stay continually in the two a day and be welcomed.

Her twirling around while hanging on one arm is a wonderful stunt, and twirling around fifty times is not an easy matter; but *Miss Leitzel* displayed this stunt with ease, and she walked off with tremendous applause.

ROSE.

20 YEARS AGO TODAY

Kathryn Kidder, under the management of *Delcher and Brennan*, began her season in *Glen McDonough's* play, "Molly Pitcher," at *Jacobs' Theatre*, *Elizabeth, N. J.* There were many notables in the audience, including ex-President and Mrs. Cleveland.

Blanche Bates has recovered from her attack of typhoid fever. She will re-appear on the stage in January.

"Under Southern Skies," by *Lottie Blair Parker*, was produced at the Republic. The cast includes *Grace George*, *Donald MacLaren*, *Burr McIntosh*, *Ralph Stuart*, and *Grace Henderson*. Nov. 12.

Kirby Quinn and Anger

Talking and Singing in One Special Drop, Time 18 Minutes. Reviewed at the Fifth Ave.

Kirby, Quinn and Anger open with a special drop showing the stage door of a theatre. The two men come running out, followed by some old clothes and a suit-case, and start in to argue as to which one is the actor of merit. They dance to decide the better man. After some funny talk, a girl rushes out from the other end of stage, having just been discharged from a restaurant. This situation gives the two men a chance to start a flirtation with the young lady. During their flirtation they receive laugh after laugh with their well selected comedy. The young lady received considerable applause on her ballad, *Weep No More My Mammy*, which was very well delivered. They close the act with a burlesque, song and dance. They have a very entertaining act and are sure to please in any house.

DE ROA.

Maxie and George

Dancers. Ten Minutes, in One. (Reviewed at Winter Garden)

"Oh, boy, what a dancer!" This was the remark that could be heard from various parts of the house when *Maxie* danced. His new partner, *George*, gave him a good race, but *Maxie* is supreme. He danced his way into the hearts of the entire house Monday evening. Steps that very few dancers to-day can do are the ones that *Maxie* does the easiest. Both boys danced well together, and as far as the turn making good in vaudeville, they could stay indefinitely in the two-a-day and make more than good. Of course, *Maxie* is poor when it comes to talking and trying to put over a joke or two, but if he would just take his time when talking and make sure what he is saying he could do much better. Both boys walked away with the applause hit of the second half, and that's doing something on the bill here.

ROSE.

5 YEARS AGO TODAY

Anna Held in "Follow Me," with music by *Sigmund Romberg* and *Leo Ascher*, opened at the Casino, Nov. 27th.

Gail Kane has been engaged for an important rôle in "The Harp of Life" by *Hartley Manners*, in which *Laurette Taylor* is to be starred.

Henry Sienkiewicz, author of "Quo Vadis," died Nov. 16 at Vevey, Switzerland. "Quo Vadis" was translated into thirty languages.

Tim Murphy assumed the rôle of the one-legged pirate chief, *Long John Silver*, in *Charles Hopkins' "Treasure Island,"* at the Punch and Judy Theatre, following the termination of Mr. Dixey's engagement Saturday night.

Peggy Parker and The Four Musketeers

Songs, talk and dance, one and three special 20 minutes. Reviewed Monday night at the Hamilton.

In presenting *Peggy Parker* and *The Four Musketeers*, *Harry Delf* has given vaudeville a delicious morsel of entertainment which is bound to appeal to the most hardened two-a-day patron. The Musketeers, namely, *Harry Koler*, *Edward Moran*, *James Burchall* and *Wallie Davis*, open in one with an introductory number which serves to introduce *Miss Parker*, a comely blonde with an abundance of stage presence and personality. Following a number, *Who Shall It Be*, the scene shifts to three, showing the front of a house, with the boys in the rôle of a salesman, doctor, lawyer and artist, all intent upon winning the hand of *Miss Parker*. The salesman, who handles the comedy, gets in some good work as a representative of a lingerie house, with the other boys scoring with songs and dances. The eccentric routine by one of the boys was especially good, with the artist's solo, *My Studio In Washington Square*, also being well rendered. *Miss Parker* contributes largely to the song and dance program, wears some attractive wardrobe and works very hard throughout the piece. The wedding bit in which *Miss Parker* and the salesman promise to do two shows a day for forty weeks was funny, and the closing scene, showing them as bride and groom, was both pretty and effective. The turn is well staged, moves rapidly and is crowded with bright lines and funny business. It went over to a solid hit Monday night and should prove an asset to any big-time bill.

GILLESPIE.

Chas. Howard and Co.

"A Happy Combination," comedy and song. Fifteen minutes in One. Reviewed at the Shubert's 44th St. Theatre, Nov. 21st.

Chas. Howard has a vastly amusing travesty in his "Happy Combination" act. The scene represents a saloon (in One) with swinging door, across which in large white letters are the words, Soda and Ice Cream, blocking out the Saloon and Beer signs. *Howard* enters sucking a luxurious lollypop which he claims is responsible for his jag. His high pitched voice, with a terrible whine in it, is very funny, and is good for continuous laughs. *Alberta Fowler* plays his daughter, and argues with him about his downfall, which is blamed on ice-cream sodas. The clerk at the soda-saloon, played by *James Graham*, is a good foil for *Howard*, because his height makes *Howard* appear very small and insignificant, which just suits the part. *Miss Fowler* sings *Look What You've Done With Your Doggone Dangerous Eyes* and *Howard* comes on and interrupts the chorus of her number. She pretends to be peevish and walks out to "leave the act." The attempts of *Howard* to make up with both of his assistants is remarkably amusing. They close with the finish of the song. The act was enthusiastically applauded.

CONN.



REX INGRAM

the handsome young Metro director who has made an enviable name for himself by his remarkable handling of "The Four Horsemen of the Apocalypse" and "The Conquering Power"

DRAMATIC MIRROR

Little Trips to Los Angeles Studios

With Otto Henry Harras

WILLIAM P. CARLETON, who plays the heavy opposite Wanda Hawley in her latest Realart picture, was in the original production of "Floradora" as leading man, at the time Evelyn Nesbit Thaw was a member of the world-famous sextette.

"Sent For Out" is nearing completion at the Goldwyn studio. It is a Rupert Hughes story, starring Colleen Moor, and is directed by Alfred Green.

"Hungry Hearts"

starring Helen Ferguson and Bryant Washburn, is being filmed at the Goldwyn studios. Mason Hopper is directing.

Realart has purchased a story for early production written by Leigh Wyant. The author-actress, though with the screen work only a short time, has attained some prominence. She played Beauty in "Experience" and later a leading rôle in "Fair and Warmer." Miss Wyant has also appeared in support of Wanda Hawley in two Realart productions.

Bebe Daniels has taken a great fancy to the little pinto pony owned by Mabel Normand, who appeared with Mabel in "Pinto." Silver, the pony, is playing a part with Bebe in her new picture, a Nina Wilcox Putnam story, directed by Chester M. Franklin. It will be Bebe's third Realart release of this season.

Norma Talmadge

will start work on "The Duchess of Langeais," a story from Balzac. Recently Norma Talmadge, her mother, and Joe Schenck, her husband, were greeted by hundreds of film colony and Mayor Cryer and Sylvester Weaver at the Salt Lake station as they arrived en route from New York.

James Cruze is scheduled to begin work immediately on "Is Matrimony a Failure" at the Lasky lot. The cast includes Walter Hiers, Lila Lee, Zasu Pitts, Adolph Menjou, and Charles Ogle.

Goldwyn will produce Katherine Norris' first original screen story, "The Happiest Night of Her Life." The continuity is by Julian Josephson, and William Beaudine is casting now.

Max Herring, of the Exhibitors' Film Exchange, has purchased the Lee Kid Comedies from the Rialto Productions, Inc.

Educational Film Exchanges will begin distribution of the "Toonerville Trolley" comedies by Fontaine Fox. "The Skipper's Last Resort" is the first one. Dan Mason plays the skipper of the trolley that meets all the trains.

Tod Browning is returning to Universal as a director. He will make "Kind Deeds" by William Slavens McNutt, starring Gladys Walton, as his first picture. David Butler will play the lead opposite Miss Walton.

Johnny Hines, who has leaped into prominence with his delightful "Torchy" pictures, has started work on a new Sewell Ford comedy, "Torchy's Luck." Hines will probably not be seen in many more two-reelers, since his first big feature, "Burn 'Em Up, Barnes," has proved a big success everywhere. Charles G. Burr, president of the Affiliated Distributors, Inc., proposes to produce feature pictures for Mr. Hines. "Just a Minute" is the title of Eddie Lyons' latest comedy release for Arrow. He plays a love-sick youth who attempts to elope with the daughter of the chief of police. The next picture in this series is "Moving Day."

Irvin V. Willart's fourth Independent production for the Hodkinson organization is "Fifty Candles," a Saturday Evening Post mystery story, by Earl Derr Biggers. The cast is a notable one and includes Marjorie Daw, Eddie Burns, Bertram Grassby, George Webb, Ruth King, William Carroll, Wade Boettler, Milton Ross, Dorothy Sibley, and Aggie Herring.

Sid Smith, star of the Hallroom Boys Comedies, has been jokingly referred to as the "missing Smith Brother with his beard shaved off." He has decided to turn this joke to his own profit, and has written a scenario entitled "Cough Drops." Jimmy Adams will portray the other Smith Brother.

Shirley Mason

the little Fox star, will appear as a London waif in a new picture called "Jackie," which has been written for her by Countess Barynska from her novel of the same name. Starting from Russia, this tiny waif drifts through France, where she picks up folk-dancing, and thence to London, where she eventually becomes a famous dancer.

Jack Hoxie and his company have left for Victorville to film the exteriors for "Under Orders," his next Western thriller. Roy Clements is doing the directing. This is the third of the series to be released by Arrow.

"The Phantom Bride" will be the new title of Bert Lytell's latest Metro starring vehicle which has been directed by Bayard Veiller. The original title was "Tommy Carteret," and is adapted from a story by Justus Miles Forman.

Robert Dillon and William Lord Wright are preparing a serial scenario called "In the Days of Buffalo Bill"



Doris May patiently observing the perplexity of her director, William Seiter, as he examines the balky engine of her car. Miss May is starring in the R-C picture "Eden and Return"

at the Universal studio. It will be the next subject for Ari Accord, and directed by Edward Laemmle.

Louis B. Mayer

of First National has purchased a novel called "One Clear Call," by Frances Nimme Green. John Stahl will produce it.

Eddie Lyons has just finished his fifth comedy for Arrow Film Co. under the title of "Brass Buttons."

Nazimova has grown so interested in her plans to produce Ibsen's "A Doll's House," she has decided to make it a regular size feature instead of cutting it down to half size, as had been contemplated. Robert Long, who went to the coast to talk over her coming film repertoire, says that she has abandoned the repertoire idea, temporarily. Work on "A Doll's House" continues at the Brunton Studios. In the cast are Alan Hale, Wedgewood Nowell, Nigel D. Brulier, Florence Fisher, Elinor Oliver, and Cara Lee. This new plan means that the production of "Salome" will be regular size also.

Allan Holubar is beginning production at the United Studios of an original story called "The Soul Seeker."

James Rennie

has been engaged to play the leading part in "The Dust Flower," from the story of Basil King. It is a Goldwyn picture, under the direction of Rowland Lee.

Arthur Stratter has been added to the Universal scenario staff.

"When Satan Sleeps" is the new title for the "Parson of Panamint," in which Jack Holt is starred. Joseph Henaberry is directing this Lasky picture.

The Rawlinson subject, "Malloy Compador," has been retitled "Blarney." Gertrude Olmsted is playing opposite Rawlinson. Hobart Henley is directing.

John Bowers

is appearing in "Jim" at the Thos. H. Ince studio. He plays the title rôle.

Elinor Fair is on vacation after finishing her work in Ollie Seller's new film.

Pat O'Malley is playing the leading rôle opposite Bebe Daniels in her new Realart picture, under the direction of Chet Franklin.

John Harron, brother of Robert Harron, has received flattering notices for his good work in "The Grim Comedian," the Goldwyn picture which Frank Lloyd produced.

Colleen Moore

the little Goldwyn star, has been the target for many compliments, and now they've gone and named a song for her. It is called "Colleen" and is by Arthur Freed.

The musical comedy "Love Dreams" has been purchased by Paramount as a starring vehicle for Gloria Swanson. It will be renamed "The Gilded Cage."

Jane Novak has started her second starring picture at Brunton's, under the direction of Chet Bennett.

Ruby De Remer has gone to England for a short time.



Leatrice Joy, as Katherine Colby, in the Goldwyn picture "Poverty of Riches," has just learned the harrowing truth from her doctor that because of an injury from an automobile accident from which she is just recovering she will be unfitted for motherhood. She is seen here telling the verdict to her heart-broken husband (Richard Dix)

At the top of the page, Leatrice Joy (who from a tiny girl has longed for baby arms about her neck) is holding her friend's bright-eyed baby lovingly in her arms and smiling happily at the little youngster. The baby looks confidently out at you and is likely to express its delight in a few baby-talk gurgles

Louise Lovely, the neighbor and friend of Leatrice Joy in the Goldwyn story, "Poverty of Riches," is the happy mother of two adorable children. She is shown holding her little girl's head in her lap, while Leatrice Joy sits sorrowfully by, doubtless dreaming of hoped-for curly heads in her own lap

"POVERTY OF RICHES"

Goldwyn Presents a New Reginald Barker Production

Story by Leroy Scott. Continuity by Arthur F. Statter. Art director, Cedric Gibbons. Directed by Reginald Barker. Released by Goldwyn.

CAST

John Colby.....	Richard Dix
Katherine Colby.....	Leatrice Joy
Tom Donaldson.....	John Bowers
Grace Donaldson.....	Louise Lovely
Mrs. Holt.....	Irene Rich
Lyons.....	DeWitt Jennings
Stephen Phillips.....	Dave Winter
Edmond.....	Roy Laidlaw
Edward Phillips, Senior.....	John Cossar
John in prologue.....	Frankie Lee
Katherine in prologue.....	Dorothy Hughes

A story of married life, with all its trials and tribulations, is presented in "Poverty of Riches," the newest Goldwyn production, under the fine direction of Reginald Barker. It is delicately handled, and the theme of frustrated motherhood is a model which all producers might follow.

Katherine Holt, even as a child, seemed to have the instinct for motherhood. John Colby, her childhood sweetheart, marries her after he has

waited for promotion in the iron works, but the mother instinct is necessarily thwarted because John decides that they must not afford a child and that in order to succeed he must put up a "front" in his business dealings. He wants children, too, but feels that he owes it to himself to save every cent possible.

Katherine lavishes her mother-love on the children of their friends, the Donaldsons. Tom Donaldson works in the same shop as Colby and they are friendly rivals for the same promotion. Colby gets it because he is able to make the better appearance socially, due to the fact that Tom has considerable extra expense with his two children to feed and clothe.

The Colbys buy an automobile and start out in the social whirl. Stephen Phillips, son of the owner of the iron works (who has been in love with Katherine for years) enables Colby to get another raise. Katherine now believe they can afford a child, but again Colby differs with her. They continue to branch out, furnish a new home, and throw themselves into the mad joys of society.

Colby forgets his wedding anniversary, but Phillips remembers it, and takes Katherine to task and urges her to divorce Colby. Colby returns and apologizes for forgetting the anniversary, and tells Katherine that if he gets the managership of the firm they need not wait longer for children.

Katherine is injured in an automobile accident, and the doctor tells her she will be unfitted for motherhood just as Colby rushes into the hospital to tell Katherine that he has landed the managership.

Leatrice Joy is excellent as the young wife. Richard Dix, John Bowers, Irene Rich and Louise Lovely are also in the fine cast.

JOHN GEOFFREY.



POSSESSION

R-C Release Based on Anthony Hope's "Phroso"

From the novel by Anthony Hope
"Phroso." Directed by Louis Mercanton.
Released by Robertson-Cole.

CAST

Lord Wheatley.....Reginald Owen
Constantine Stefanopoulos.....Paul Capellani
Mouraki Pasha.....Max Maxudian
Hon. Dennis Swinton.....Harrison Brown
Captain Martin.....Marcel Numa
Dimitri.....Salvatore Lo Turco
Spiro.....Robert Mennant
Vlachos.....Charles Vanel
Achmed.....Carlos Colonna
Watkins.....Louis Monfils
Lady Euphrosyne (PHROSO)

Miss Malvina Longfellow
Francesca Stefanopoulos
Mme. Jeanne Desclous-Guitry
Panayiota.....Miss Kassierri
Olga.....Mme. Roland
Kortes the Strong.....Raoul Paoli

Louis Mercanton (who has been called the "Griffith" of France) has produced a picture full of action and thrills, based on Anthony Hope's novel, "Phroso." The story concerns Lord Wheatley, a young Englishman, who buys a small island in the Mediterranean near Turkey, which is under Turkish rule. Lord Wheatley sails from England to take possession of his new property, taking with him two friends, Denis Swinton and Captain Martin. Watkins, his valet, also accompanies him.

The inhabitants of the island, however, protest against the sale of their native land, and try to drive the Englishman away. They try to reinstate Phroso as owner of the place, for she is the niece and legal heir of the former owner, and has lost her rights through the sale of the property. Secret hiding places, secret code messages, rebellion and every conceivable ingredient is employed. The tale is colorful and the exteriors are remarkably fine. The picture is a novelty.

The cast is capable, but there is an inclination to over-act. Malvina Longfellow makes a picturesque Phroso and plays with a dash and brilliance of characterization that is commendable. This is the foreign production about which Mme. Sarah Bernhardt is said to have expressed a keen interest and appreciation of its fine presentation. Robertson-Cole have secured the American rights to this excellent picture and it is already being widely acclaimed as a winner.

H. K. WHEAT.



An exciting scene from the big Robertson-Cole super-production "Possession," the Louis Mercanton picture from the novel "Phroso," by Anthony Hope, in which the natives, resenting the recent sale of their

island to an Englishman, are planning an uprising, and are just at the point of urging Paul Capellani to lead them in their attack upon the intruding foreigners, for the purpose of defending their beloved island

Malvina Longfellow, who appears as Lady Euphrosyne ("Phroso"), is the only American in the cast of this latest Robertson-Cole release, "Possession." Phroso is the rightful heir to the island, and the inhabitants are anxious to reinstate her in power by killing off the Englishman whom they consider an intruder

At the top of the page, Paul Capellani, who appears as Constantine Stephanopoulos, the leader of the angry mob of natives, shows his strength of character in that stern visage, in spite of the tip-tilted cap and that rather gay tassel which floats nonchalantly on his shoulder. The picture is from the Louis Mercanton production of Sir Anthony Hope's novel, "Phroso," renamed "Possession" and released by Robertson-Cole

"THE WAY OF A MAID"**Elaine Hammerstein in New Selznick Picture**

Story by Rex Taylor. Scenario by Lewis Allen Brown. Directed by William P. S. Earle. Released by Selznick.

CAST

Nadia Castleton.....Elaine Hammerstein
 Thomas Lawlor.....Niles Welsh
 Dorothy Graham.....Diana Allen
 Jimmy Van Trent.....Arthur Housman
 Gordon Witherspoon.....Charles Brown
 David Lawlor.....George Fawcett
 Mrs. Lawlor.....Helen Lindroth
 Mr. Purcell.....Arthur Donaldson

Nadia Castleton, a beautiful young society girl, is visiting her chum, Dorothy Graham. She goes to a masquerade ball dressed as a maid and wins first prize. It so happens that Thomas Lawlor, son of the bon-bon king, has already returned to his apartment somewhat inebriated. He is standing at his door, looking for a housemaid to supply him with towels when Nadia comes by in her masquerade costume.

Lawlor asks her for towels, and Nadia, thinking it a good joke, pretends to be the maid, and goes to get them for him. She receives a dollar tip. The next morning Lawlor sees Nadia just as she is leaving. He recognizes her. She tells him her name is Marie and that she is employed by Miss Graham.

Lawlor's family move to New York, and Lawlor calls up Nadia, whom he still believes to be "Marie," and offers her the position as social secretary to his mother. Nadia, whose means are not large, accepts the position. She leases her summer home to the Lawlors, and is sent on ahead to open the house for them. So here she is—opening her own house for her employers.

Nadia's trick works nicely until some friends discover her and insist on taking her home in their car. She serves cocktails, and tries to get rid of them before Mrs. Lawlor returns. However, Mrs. Lawlor discovers them there, and suddenly realizes that Nadia is the real Miss Castleton. Instead of making a scene, she pretends to be a guest of Nadia's. At a society bazaar Nadia meets Tom Lawlor, who still believes her to be the secretary "Marie." He tells her that he loves her and asks her to marry him. She says that "Marie" cannot, but that Nadia will if he wants her.

HOMER DWIGHT.



Elaine Hammerstein, as a pretty cigarette vendor, holds up an agitated would-be purchaser much to her amusement.

Niles Welsh puts his arms lovingly about his mother's shoulders in a scene from Elaine Hammerstein's picture, "The Way of a Maid." Helen Lindroth is the mother.

At the top of the page we have a pretty scene between Elaine Hammerstein and Niles Welsh in the Selznick picture, "The Way of a Maid."

Elaine Hammerstein goes to a masquerade as a fetching ladies' maid and wins first prize in her Selznick picture, "The Way of a Maid."





T. Roy Barnes, the popular comedian, appears in support of Wanda Hawley in her newest picture, "Her Face Value" (Realart). Barnes is smiling his expansive smile at Wanda Hawley across the page



Wanda Hawley, who smiles back at T. Roy Barnes, seems to be enjoying the little flirtation as much as Roy himself and beams invitingly. "Her Face Value" is her latest Realart picture

Below, we have Wanda Hawley as the famous movie star in a scene with her director. Wanda doesn't seem to be enthusiastic over his suggestions and turns her head haughtily away

"HER FACE VALUE"

Wanda Hawley in a Bright Realart Comedy

Story by Earl Derr Biggers. Scenario by Percy Heath. Directed by Thomas N. Hedron. Released by Realart Pictures.

CAST

Peggy Malone.....Wanda Hawley
Pop Malone.....Lincoln Plumer
Eddie Malone.....Dick Rosson
Jimmy Parsons.....T. Roy Barnes
Laurette.....Winifred Bryson
Martin Fox.....Donald McDonald
F. B. Sturgeon.....Harvey Clark
Jack Darlan.....Eugene Burr
James R. Greenwood.....George Periolat
Chinaman.....Ah Wing

Peggy Malone is a bright little chorus girl who has been supporting her lazy father and brother by her stage work. She makes good in the profession, and then marries Jimmy Parsons, and settles down happily. But her father and brother Eddie still sponge from Peggy and her husband, and this makes Jimmy so mad

he leaves home. Peggy goes back to the stage. From there she goes into the movies and soon becomes a star, but dislikes the work because she has such terrifying stunts to perform before the camera.

Jimmy goes west to recuperate from an illness. Peggy keeps on supporting her shiftless relatives, until she is injured during the filming of a scene. She is so worried about her hospital bills and expenses that she is about to decide to accept the offer of Martin Fox, a wealthy admirer, who is anxious to have her divorce Jimmy and marry him.

However, Jimmy learns of her predicament and rushes back from the west.

WALDO BENNETT.



Quite by contrast to the flirtatious Wanda in "Her Face Value" (Realart) is the daring Wanda in the scene at the left. The Mexican bandits are threatening the little movie star, but she does not seem to fear them

FILM RENTAL TAX AND ADMISSION TAX ARE REPEALED BY BOTH HOUSES OF CONGRESS

Measure Passed Both Houses This Week—Will Save Industry Six Millions a Year

THE United States Senate and the House of Representatives awarded another victory to the motion picture industry on Tuesday when the five per cent. film rental tax was eliminated and the ten per cent. admission tax exempted from taxation in the revenue bill affecting the industry, which was passed by both houses on that day. Nought but the signature of President Harding prevents. With the signature of President Harding the measure automatically becomes a law.

Six million dollars annually will be saved by the industry by the rental tax repeal, and it is regarded as a tremendous victory for the National Association of the Motion Picture Industry. The official of the tax re-

peal campaign appeared as spokesman for the industry at many committee hearings, both public and private, and labored indefatigably for many months to win the necessary support of the senators and congressmen.

William A. Brady, president of the National Association and Saul E. Rogers, chairman of the taxation committee, worked unremittingly, even in face of opposition which many times threatened to throw the repeal clause into the scrap-heap. They were aided by the executives and employees and many company members of the National Association, and Jack F. Connolly, Washington representative. The event will be celebrated throughout the industry.

Kann With Goldwyn

George E. Kann, who has occupied a prominent place in motion-picture affairs since 1913 and is a leading authority on the foreign market, has been engaged as foreign sales manager of the Goldwyn Distributing Corporation, to assume office January 1st, 1922. Prior to his connection with motion pictures, Mr. Kann had considerable experience in the mercantile export and import business.

Mr. Kann's work has necessitated frequent trips to Europe, where he has made a careful study of the psychology of the different nationalities that he might gain a true understanding of their tastes in screen entertainment.

Screen Actress Found Dead

Countess Duccella, a film actress, wife of H. C. Bunting of Buffalo, was found dead in the hotel at Los Angeles, where she lived. Two vials which had presumably contained lethal drugs, were discovered in the room. The circumstances of the death are rather mysterious, and are being investigated and arrangements made for a coroner's inquest. Mr. Bunting was notified of his wife's death, and they are waiting word from him concerning the disposition of the body.

Texas Theatre Burns

Starting when a film being projected broke and was ignited by the carbon in the Empire Theatre at Waxahachie, Tex., recently, fire broke out and destroyed fixtures and the interior of the building to the amount of \$6,000 damage. Equipment and fixtures were owned by the Waxahachie Amusement Co., which operates the theatre, with one-third insurance. The building was not insured.

Dana Buys Home

Viola Dana has joined the ranks of California real estate holders. The little Metro star has acquired a beautiful home in the Hollywood foothills where she will live with her parents, Mr. and Mrs. Emil Fluegrath.

Lucia, the "Theodora" Lioness, Now a Rug

Lucia, the lioness who had a temperamental outburst when "Theodora" was being filmed, and tried to do some sort of dance among the 25,000 extras in the Hippodrome scene (without getting close enough to any one, however, to find a partner) is not dancing any more.

Word came from Rome, in a letter to Count Ignazio Thaon di Revel, American representative of the Unione Cinematografica Italiana, received yesterday, that Lucia is a rug. The only chance Lucia gets to do a shimmy now is when one of the servants of the Countess di Cuppeco, which is the name of Rita Jolivet in private life, takes Lucia out into the backyard of the Countess's town house in Milan and shakes the dust out of her.

Marcus Loew Sees Improvement

Amusement conditions are improving steadily, according to the opinion expressed by Marcus Loew this week at the Metro studios in Hollywood. Mr. Loew is in California primarily to be present at the opening of his State Theatre in Los Angeles.

"Although business conditions have not been ideal for amusement projects," said Mr. Loew, "they are steadily improving throughout the country. Desirable enterprises, good pictures and wholesome amusements of all sorts are not suffering from lack of patronage. With our own pictures I have found this particularly true."

Film Party for Children

Nineteen charitable institutions will send 1,590 children to enjoy the Thanksgiving morning "party" at the Brooklyn Mark Strand Theatre through the generosity of Edward L. Hyman, managing director.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 782, 783, 784, 785 of this issue.

Directors XLI



MAXWELL KARGER

who is Metro's general director. He is responsible for the production of the Screen Classics, Inc.

Theatre Owners Meet

The Theatre Owners' Chamber of Commerce held a luncheon on Tuesday at the Astor Hotel. The executives of the Associated First National and Sidney Cohen and Senator James Walker attended. An opportunity to talk shop was greeted with interest by the various members of the organizations.

B. S. MOSS' PAVIA THEATRE OPENS ON SATURDAY, DECEMBER 3

700 Seating Capacity Theatre, Will Play Super-Film Attractions at \$2 Top

THE opening of the new B. S. Moss' Pavia Theatre, which is in the Bush Terminal Building, at 138 West 42d street, has been definitely set for December 3d, which is two weeks from this Saturday night. The new theatre will be operated mainly for the purpose of working out a new exploitation method for motion pictures on which B. S. Moss has been working during the past year.

The Pavia is said to be the last word in beauty and interior decoration, as regards motion-picture theatres. It is really a miniature affair, seating only 700. It will inaugurate a new policy to motion-picture houses, with a scale of prices of which two dollars will be the top. Thus far, except in the case of special film productions, for which

New Wiltshire Opens in Los Angeles

The new Wiltshire Theatre, at Western Avenue and Third, Los Angeles, and the palatial new California Theatre in Anaheim, California, were given a rousing send-off with the presence of many stars from the Hollywood colony on their opening nights.

The West Coast Theatres, Inc., in conjunction with their Hollywood associates, The Hollywood Theatres, Inc., present, in the Wiltshire Theatre, one of the most beautiful small neighborhood houses in Los Angeles. The opening took place Tuesday evening, October 20th. Jackie Coogan, in person, dedicated the new house. Charles Ray in "A Midnight Bell" was the opening feature.

The Wiltshire seats 1,000. One-half of the capacity is fitted out in luxuriant leather loges. A Hope Jones organ has been installed. Robert E. Power, of Los Angeles, did the decorations. The projection equipment was installed under the direction of Art Smith.

Gets "Right Way" Rights

Arrangements have just been made whereby the Producers Security Corporation grants the booking franchise for the State of New York and Northern New Jersey of the Thomas Mott Osborne production of "The Right Way" to the Model Film Corporation of New York.

Reid's Next Delayed

On account of an injury to his hand received during the fight scene in "Peter Ibbetson," the filming of similar scenes in "The Champion," Wallace Reid's next starring vehicle, have been postponed.

Only a few of Mr. Reid's intimate friends knew of his injury. It was some time after the filming of the scene that he discovered there was something wrong with the thumb of his right hand. An X-ray examination proved that one of the smaller bones had been shattered. Dr. Hassack, who has the case in hand, states that in another ten days the injured member will be as good as ever. Meanwhile, Reid will be compelled to carry his hand in a sling.

George and Davis Sail

Burton George and Clay Davis have both gone to Europe to make pictures. No inkling of their plans had been learned until word was received from them from midocean. They are going to make pictures in Vienna for a Viennese motion-picture company.

Mrs. Rowland Returns

Mrs. Richard Rowland returned on the *Paris* last Saturday, after passing several months abroad with her husband. Mr. Rowland will return about the first of the year. He has recently purchased the rights to a large foreign picture which he intends to release in this country as a special.

Is That So!

HELEN JEROME EDDY has been assigned the leading rôle in "Always Warm and Green," an original story written for Goldwyn by Gouverneur Morris.

"White Shoulders," from George Kibbe Turner's book, is the basis of the new story for Katherine MacDonald.

Mas Fleischer's "Out of the Inkwell" cartoons have been secured by the Apollo Trading Corp. for foreign rights.

Robert Ellis, husband of May Allison, has been selected to support Priscilla Dean in her forthcoming Universal-Jewel production, "Wild Honey."

Renee Adoree is working under the direction of Emmett Flynn in "The Count of Monte Cristo," at the Fox studios.

Mrs. Mae Gish

mother of Lillian and Dorothy Gish, is recovering from her illness which has lasted for some time.

Elisabeth North, appearing in the R-C picture "At the Stage Door," is a cousin of Forbes-Robertson, the celebrated English actor.

"Second-Hand Rose," the popular song, is now to be the basis of a picture at the Universal studios. Gladys Walton will play the title rôle.

Charlie Chaplin, while in London, allowed a persuasive tailor to inveigle him into buying ten new suits of clothes. We hear that not one of them fits.

Gareth Hughes, Grace Darmond and Herbert Hayes are at San Diego, Cal., on location.

Anita Stewart

appears as an artist's model in "The Woman He Married," her newest picture, at the Mayer Studios. It is directed by Fred Niblo.

Little Mickey Moore, the child actor, is no relation to either Tom or Owen Moore, the film stars.

Harold Lloyd's new comedy is called temporarily "The White Feather." It will run to three or four reels in length.

Paul Parrott's next comedy will be a burlesque on "The Miracle Man" and the scenes all take place at a rest cure.

Bobby Vernon is the proud father of a baby girl who arrived on November 14th.

"The Bally-Ho"

is announced as the working title of the latest all-star Mermaid Comedy for Educational. The picture, which is built around a circus, is now in the final stages of production at Hollywood.

The entire forces of a circus playing in Los Angeles were taken over by Supervising Director Jack White for the comedy, in which Lige Conley, Elinor Lynn, Cliff Bowes, Otto Friese, Jack Lloyd, little Bobby De Vilas and others are playing, under the direction of Bob Kerr.

Jane Hart and "Laddie," the baby and the collie dog seen in "Sneakers," one of the most popular Educational-Christie Comedies that have been released in the last year, will be seen together in "No Parking," a new Christie which is soon to be released.

Billy Quirk will be seen in the cast of "Women of Conquest."

George Ade has finished titling the "Lotus Eater."

Billy Bitzer, well-known cameraman, has been placed under contract by the Fox Film Corporation.

Marjorie Daw, the attractive little star who is appearing in the Hodgkinson production, "Fifty Candles"—an Irving V. Willat picture

May Allison is tearing up an expensive gown with apparent amusement, since she knows that the Metro company will gladly foot the bill for a new one

Carey and Wife Appearing

San Francisco, Nov. 22d. Harry Carey and his wife and daughter were in San Francisco from Los Angeles for a week, and appeared personally at the Frolic, where his latest picture "The Fox" was showing. They will make a series of personal appearances.

New Sennett Comedy for Central

"Molly O," Mack Sennett's comedy drama with Mabel Normand, opened for an indefinite engagement at the Central Theatre last Sunday (November 20th). The picture marks Mr. Sennett's first serious production in two years, his only former one having been "Mickey." "Molly O" even eclipses "Mickey" in humor, pathos and tense heart interest, mingling a story of quaint humor and home life with romantic love appeal.

In addition to Miss Normand the cast includes: Jack Mulhall, as leading man; Jacqueline Logan, former Follies' beauty; Lowell Sherman, George Nichols, Anna Hernandez, Albert Hackett, Eddie Gribbon, Ben Deely, Gloria Davenport, Carl Stockdale and Eugenie Besserer.

Rialto Orchestra Organizes

The Rialto Orchestra Society, a mutual benefit society organized by the musicians of the Rialto Theatre, was launched at an informal dinner at the Santa Lucia, a restaurant conducted by one of the former members of the orchestra. Six guests were invited to participate in the dinner and speech-making. They were Hugo Riesenfeld, managing director; Joseph Littau, Rialto conductor; Josiah Zuro, director of the New School of Opera and Ensemble; Edward Falck, chief of the scoring department; Monte M. Hansford, head of the organ department, and George G. Shor, director of publicity. Raymond Ellis, tympanist of the orchestra, was the toastmaster who called upon most of the guests for speeches.

Paramount Buys "Gilded Cage"

"The Gilded Cage," a story by Ann Nichols, which this season was seen on Broadway as "Love Dreams," a comedy with music, has been bought by Paramount as a starring vehicle for Gloria Swanson. Purchase of the story was made through Andrew J. Callaghan, and it is expected that the picture will be placed in production upon the completion of "Beyond the Rocks," the Elinor Glyn story which is to be Miss Swanson's next Paramount picture.

Protest Against Daniels Film

San Francisco, November 22.—The Bay Counties Council of Carpenters adopted resolutions protesting against the exhibition of the picture "The Speed Girl" in which Bebe Daniels is starred. Miss Daniels attempts to condone her arrest and jail sentence for speeding, in the picture. "No motion picture, play or story that condones the violation of the law," said N. H. McLean, secretary of the Council, "should be permitted to be exhibited."

New Pathe Picture

Pathé released "The Power Within" are William H. Tooker, leading man, assisted by Pauline Garon, now in the cast of "Lilies of the Field," but unknown to the screen. Miss Dorothy Allen also plays a prominent rôle.

The Old College Inn Theatre Reopens

San Francisco, Nov. 22.—The Old College Inn picture house was reopened on November 5th under the new name of the Francesca Theatre. The opening picture was "When Dawn Came."

The big Selznick special, "A Man's Home," will be the feature at the Capitol Theatre during the week of December 18th.

Lon Chaney

has been engaged by Clarence L. Brown to play a principal part in Hope Hampton's next First National picture, "White Faith."

Ann Hastings is Larry Semon's newest leading lady.

Joe Coffee and Ted Frenchie, two middle-weights, fight a round in "One Stormy Night," Dorothy Devore's latest.

James B. Chapin, who assisted William Nigh direct "School Days," will assist Hugo Ballin direct his latest Mabel Ballin production.

"The Go-Getter" had its studio review this week and is now on its way to New York.

Shirley Mason

is coming to New York for a vacation. She will return to her work on December 18th.

Dorothy Dalton is to appear in "Tharon of Lost Valley," by Vingie Rowe.

DeMille left for Europe on November 23d.

Rivoli Preparing Xmas Show

Christmas will again be celebrated at the Rivoli Theatre with a week's celebration for children along the successful lines instituted in past years at that theatre by Hugo Riesenfeld. One day will be given over entirely to the children, little brothers and sisters of members of the Famous Players' Club, and during the rest of the week the house will be divided equally between the charity organizations of Greater New York and the public. The entertainment will again be a gathering of film comedies and pictures of animals, a little pantomime and dance, and music that will appeal to the little folk. The Rivoli's Anniversary Week will be celebrated from January 1st to the 8th. A special program is being arranged for the week.



BEAUTY IS GOLD

YOU certainly won't find it in the street. You cannot spend it and keep it both. Yet when you have it, it pays interest bountifully.

You need not mine for Beauty as you would for gold. But you must strike the "vein," and then you will have no further difficulty. Mme. Helena Rubinstein has been the gold mine for beauty seekers for a quarter of a century, in Paris, London and in New York. A chat with her will settle your beauty problems for years. Calling on her puts you under no obligation beyond the one to yourself to do what is best.

It is a fallacy to buy a beauty preparation without regard to individual needs. It may be one woman's salvation and another's damnation. Before you buy know what you buy.

Herewith a few gold nuggets of the rich beauty mine:

Valase Beautifying Skinfood: By its use the thinnest grow robust and firm. Wrinkles become faint. The skin becomes clear, smooth and lustrous. The cheeks gain in roundness and color. Those who enjoy to the full the glories of complexion know that Valase Beautifying Skinfood prevents skin blemishes. It is as essential to the skin as air to life itself. \$1.50, \$2.50 and \$7.00.

Valase Skin-Toning Lotion: Is an anti-wrinkle preparation which tones the skin sensuously. Should be used in combination with Valase Beautifying Skinfood for normal and oily skin. \$1.50, \$2.50 and up. For skins that are dry and chapped, Valase Special Skin-Toning Lotion should be used. \$2.50, \$4.50 and up.

Valase Foundation Cream: The choicest of creams for use under powder. It compels the most rebellious of powders to adhere loyally. Used for oily skin. \$1.50, \$2.50 and up. For normal and dry skin Valase Cream of Lotion is its equivalent. \$1.50 and up.

Valase Complexion Powder: Unsurpassed for delicacy and covering power. For normal and oily skin. For instant, Havana Powder for dry skin. \$1.50, \$2.50, \$3.50 and up.

Valase Beauty Goggles: This is a truly sensational skin rejuvenant, whose importation Mme. Rubinstein has only now succeeded in securing. Renders the skin creamy-white and checks deterioration, pore enlargement, blackheads or oiliness. For washing in place of soap. \$1.50, \$2.50 and up.

Valase Whitener: The woman who dances a great deal or the actress will find in this a veritable godsend. During the entire evening this whitener will maintain a smooth, dazzling-white surface, will not rub off on partner's clothes, and will not come off until washed off. Covers dark spots and discoloration. \$1.50, \$2.50 and up.

All above prices plus tax of four cents per dollar. Interesting literature will be forwarded on request.

Mme. Helena Rubinstein

196 Faubourg Saint Honore, PARIS
24 Grafton Street, W. LONDON

46 West 57th Street, New York

1515 Boardwalk 30 N. Michigan Ave.
Atlantic City, N.J. Chicago, Ill.

Depots in representative stores in all leading cities.

LINCOLN SQ.—Jas. Grady & Co.; Mankin; Beulah Pearl; Tollman Revue; Wilson & Larsen. (L. H.) Alvin & Alvin; Brady & Mahoney; Eddie Heron; O'Neil Sisters; Pot Purri Dancers.

NATIONAL—Armstrong & Tyson; Betty Bond; Busse's Dogs; Johnson Bros. & Johnson; Pot Purri Dancers. (L. H.) Carlos Circus; Cosler & Beasley Twins; Wm. Morris & Co.; Mumford & Stanley; Rose & Lea Bell.

ORPHEUM—Lyndall Laurel & Co.; Wm. Morris & Co.; Mumford & Stanley; Robinson & Pierce. (L. H.) Belle & Wood; Dobbs, Clark & Dare; Jackson Taylor Trio; Long, Cotton & Co.

VICTORIA—Bell Hoga; The McNaughtons; Jackson Taylor Trio; Murray Voelk; Betty Wake Up. (L. H.) Armstrong & Tyson; Chisholm & Breen; 5 Musical Queens; The Norvellos; Ralph Whitehead.

BROOKLYN: FULTON—Chisholm & Breen; Hurley & Hurley; C. Wesley Johns & Co.; O'Neil Sisters; Reiff Bros.; Brown & Elaine; Jas. Grady & Co.; Musical Monroes; Tollman Revue.

GATES—Arthur Deagon; Babe LaTour & Co.; Miller, Klat & Klat; Pardo & Archer; Seabury's Frolic. (L. H.) Ash & Hyams; Bender & Herr; Betty Wake Up; Wm. Dick; St. Clair Twins & Co.

METROPOLITAN—Cupid's Close-up; Dobbs, Clark & Dare; Monte & Lyons; The Norvellos; Quinnette Hughes & Co. (L. H.) Virginia Belles; Brosius & Brown; Kelso & Lee; Moore & Fields; Murray & Lane.

PALACE—Asaki & Taki; Dorothy Burton & Co.; Harry Franklin; L. Wolfe Gilbert & Co.; Tick-Tock Revue. (L. H.) DeVine & Williams; C. Wesley Johnson & Co.; The Larcenians; Little Lord Robert & Co.

WARWICK—Rose & Lea Bell; DeVine & Williams; Fred LaReine & Co.; The Larcenians; Howard Martell & Co. (L. H.) Asaki & Taki; Ubert Carleton; The McNaughtons; Jimmy Rosen & Co.; Williams Bros.

ATLANTA—Hashi & Oasi; Murphy & Klein; Race & Edge; Francis Ross & DuRoss; J. Byron Totton & Co. (L. H.) Artistic Trio; Irma & Connor; Bertram May & Co.; Mills & Moulton; Phoenix Trio.

BALTIMORE—American Comedy 4; Geo. & Lily Garden; King Bros.; Mae Marvin; Marriage vs. Divorce.

BIRMINGHAM—Harry Bentell; Boyd & King; Innocent Eve; Holden & Herron; Strassle's Seals. (L. H.) Hashi & Oasi; Murphy & Klein; Race & Edge; Francis Ross & DuRoss.

BOSTON—Burke & Burke; Getting It Over; Hart, Wagner & Ellis; Reeder & Armstrong; Weiss Troupe. (L. H.) Eugene Emmett; Gordon & Kenney; Hodges & Lowell; Oddities of 1921; Stanley & Winthrop.

BUFFALO—Brava, Michellina & Co.; Cameron & Meeker; DeMaria Five; Fairman & Patrick; Mal Stryker.

CHICAGO: McVICKERS—Gruett, Kramer & Gruett; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens.

CLEVELAND: LIBERTY—Curtis & Fitzgerald; Flagler & Malia; LeRoy Bros.; Smith & Inman; Snappy Bits. (L. H.) Hill & Quinnett; Laine & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Seala.

CLEVELAND: METROPOLITAN—Allen & Moore; Basil & Allen; The Cris; Ethel Gilmore & Co.

DALLAS—Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; 3 Reynolds; Harry & Kitty Sutton. (L. H.) Bernice Barlowe; Dance Creations; Fox & Evans; Preston & Isabelle.

DETROIT—Ed Gingras & Co.; Lane & Freeman; 5 Musical Buds; Phillips & Eby; Jack Symonds.

DAYTON—Hill & Quinnett; Laine & Green; Sylvia Mora & Reckless Duo; Frank Terry. (L. H.) Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White.

HAMILTON—Dance Follies; Mahoney & Cecil; Geo. Randall & Co.; Hip Raymond; Worth Wayten 4.

HOBOKEN—Pearl Abbott & Co.; Ubert Carleton; Ellis & Clark; Revue de Variety. (L. H.) Harry Franklin; Howard Martell & Co.; Patrice & Sullivan; Sherman, Van & Hyman.

HOLYOKE—Lynch & Zeller; Poor Old Jim; Saxi Holworth & Co.; Small & Sheppard; Irene Trevette. (L. H.) Harvey DeVora Trio; Let's Go; Tom Mahoney; Turner Bros.; Arthur & Lydia Wilson.

HOUSTON—Adams & Gerhuc; Faber Bros.; Kee Tom Four; Lambert & Fish; Mack & Co. (L. H.) Fiske & Fallon; Douglas Flint & Co.; Kalaluh's Hawaiians.

KANSAS CITY—Crescent Comedy 4; Helene Smiles Davis; Musical Rowdies; Pitzer & Day; Fred Weber & Co. (L. H.) Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Song & Dance Revue; Little Yoshi & Co.

LONDON—Francis & Day; Taylor Triplets; Ward & Wilson.

MEMPHIS—Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo. (L. H.) Harry Bentell; Boyd & King; Innocent Eye; Holden & Herron; Strassle's Seals.

MINNEAPOLIS—Williams Darwin & Co.; Dugal & Leary; LaSays & Gilmore; Margy Duo; Mills & Smith. (L. H.) Cortez & Ryan; Kennedy & Nelson; Raw-

less & Van Kauffman; Alexander Sparks & Co.

MONTREAL—Catland; Connors & Boyne; Doraldina; Chas. Gibbs; Morris & Shaw.

NEW ORLEANS—Fiske & Fallon; Douglas Flint & Co.; Kalaluh's Hawaiians; Maley & O'Brien; Stanley and Elva; (L. H.) Eddie Cassidy; Al Lester & Co.; Mack Castleton; One, Two, Three; Pesci Duo.

OKLAHOMA CITY—Van & Carrie Avery; Barker & Dunn; Johnny Dive; Timely Revue; Uyeda Japs. (L. H.) Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow.

Shubert

NEW YORK: 44TH STREET—The Broken Mirror; Harris & Santley; Hetty King; Togo.

BROOKLYN: SHUBERT-CRESCENT—Belge Duo; Mme. Codee; Forde & Rice; Gaudsmiths; Billy McDermott; Robinson's Elephants; Samoyoa; Lee White.

BALTIMORE: ACADEMY—Arco Bros.; Boganny's Billposters; Eddie Dowling; Lillian Fitzgerald; Mason & Keeler; Nana; Pederson Bros.; Rudinoff; Vardon & Perry; Mabel Withee & Co.

BOSTON: MAJESTIC—In Argentina; Chas. Howard & Co.; Harry Hines; Hanford Family; Milo; Nip & Fletcher; Nat Nazarro, Jr. & Co.; Arthur Terry; Leach Wallin 3.

CHICAGO: APOLLO—Du-Calion; Bessie McCoy Davis; Olympia Desvalls & Co.; Katiyama; Ben Linn; Will Oakland; Marie Stoddard; Torino.

CLEVELAND: EUCLID AVENUE—Fred Allen; T. Desert Devils; Lew Fields & Co.; Joe Fantom & Co.; McConnell & Simpson; Mosman & Vance; A. Robins; Yvette.

DETROIT: DETROIT OPERA HOUSE—Armstrong & James; Apollo Trio; Clark & Arcaro; J. & K. DeMaco; Nonette; Pale & Palet; Regal & Moore; George Rosener.

ERIE: PARK—(L. H.) only; Lipinski's Dogs; Bob Nelson; Bert Shepard.

HARTFORD: PARSONS—Chuckles of 1921; Musical Spillers; Moran & Wiser; Olga Mishka & Co.; Permane & Shelley; Earl Richard; Rial & Lindstrom.

NEWARK: RIALTO—Chas. T. Aldrich; Callahan & Bliss; Three Chums; Burt Earle & Girls; Lucy Gillette; Griff; Maria Lo; Adele Rowland; Al Sexton; Walter Weems.

PHILADELPHIA: CHESTNUT—Avolds; Breng's Horse; Cecil Cunningham; Dickinson & Deagon; Bert Hanlon; The Kiss Burglar; Ernestina Myers; Novelle Bros.; Gen Pisanio; Frances White.

PITTSBURGH: SHUBERT—Dolly Connelly; Clark & Verdi; Whipple Huston Co.; Edna Wallace Hopper; Gen. Ed. LaVine; Bert Melrose; Rigoletto Bros.; Jack Strouse; Taffan & Newell.

ST. LOUIS: JEFFERSON—Walter Brower; Selma Bratts; Ethel Davis; Liora Hoffman; Harrah & Rubini; Libby & Sparrow; Marie Dressler; Ryan & Lee; Francis Renault.

WASHINGTON: SHUBERT-BELASKO—Vinie Daly; Jimmy Hussey Co.; Jolly Johnny Jones; Joe Jackson; Rome & Cullen; Rath Bros.; Vine & Temple; Ziegler Sisters.

Pantages

BUTTE, ANACONDA & MISSOULA: SPLIT—Glasgow Maids; Fred & Tommy Hayden; Ishawaka Bros.; Johnson, Fox & Gibson; Frederick & Devere; Zella Santley.

COLO. SPRINGS & PUEBLO: SPLIT—Three Kuhns; Charles Murray; Rising Generation; Rose & Moon; Harry Tsuda. **DENVER**—Little Café; Little Pipifax; Stateroom 19; Lew Wilson.

FRISCO—Dixie Land; Charles Gerard & Co.; Jones & Sylvester; Genevieve May; Carl Rosini.

GREAT FALLS & HELENA: SPLIT—Dancing Humphreys; Al Fields; Hayden Goodwin & Roe; Klam, Manning & Klam; Dr. Pauling.

KANSAS CITY—Ara Sisters; Clemens Bellings; King Saul; Pantages Opera Co.; Joe Whitehead; Ross Wyse.

LONG BEACH—Chody, Dot & Midge; Ethel Clifton & Co.; Georgalis Trio; Lester & Moore; Al Shayne; 3 Kanazawa Bros.

LOS ANGELES—Brazilian Heiress; Juanita Hansen; Humberto Bros.; Kennedy & Rooney; Will McGissey; Ann Suter.

MEMPHIS—Jack & Marie Grey; Lew Hoffman; Gloria Joy & Co.; Davis McCoy & Co.

MINNEAPOLIS—Hall & Francis; Harry La Mour & Co.; Noodles Fagin; Samsel & Leonhardt; 7 Tumbling Demons; Tybelle Sisters.

OAKLAND—Chas. Althoff; Margaret Alvarez; Harry Bussey; John R. Gordon & Co.; Harmony Four; Stafford & De Ros; 30 Pink Tots.

OGDEN—Amoros Jeanette; Edge of World; Garry Owen; Gilbert & Saul; Pekin Troupe; Tale of Three Cities.

PORTLAND—Doral Blair & Co.; Chung Hwa Four; House David Band; Neil McKinley; Madam Paula.

ST. LOUIS—Burns & Loraine; Jean Gibson; Jan Rubini; Stan & Mae Laurel; White, Black & Uccles; Wire & Walker.

SALT LAKE—Carleton & Belmont; Petite Revue; Powell Troupe; Mary Riley; Paul Sydel; Walters & Walters.



ALBOLENE

quickly democratizes royalty; instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.



In 1 and 7 oz. tubes, or 1/2 and 1 lb. cans.

All first-class druggists and dealers in make-up.

McKENZIE & SONS

Manufacturers of Cosmetics

91 Fulton Street

New York

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.



Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.

Call, Write or Phone, 25 Pennsylvania

DR. PRATT, FACE SPECIALISTS

Interview Free

40 West 24th Street

Out Today

fun
act
fiction
ashion

fifteen cents

THE TATLER

America's Bravest Magazine

ON SALE AT ALL NEWS STANDS

Theatrical & Motion Picture DIRECTORY

can do three things for you Place your proposition before every one connected with the business. Supply you free of charge a complete list, giving name, address and seating capacity of every theatre in the country. Send you daily reports on those in the market for your goods. Published by the Publishers of

DRAMATIC MIRROR
133 W. 44th Street, New York City

GET RID OF THAT FAT

Free Trial Treatment on Request



Ask also for my "pay-when-reduced" offer. My treatment has often reduced at the rate of a pound a day.

No dieting, no exercise, absolutely safe and sure method.

Mrs. E. Bateman writes:—*Have taken your treatment and it is wonderful how it reduces. It does just as you say. I have reduced a pound a day and feel fine.*

Mrs. Anna Schmidt writes:—*I weighed 178 pounds before I started your treatment and I now weigh 138 pounds. You may print this if you like.*

These are just examples of what my treatment can accomplish. Let me send you more proof at my expense.

DR. R. NEWMAN

Licensed Physician

286 Fifth Avenue, New York, Desk M-1

Office Space For Rent

Opposite The Lambs' Club

Address

DRAMATIC MIRROR

133 West 44th Street

New York

SEATTLE—Conchas, Jr.; Jack Dempsey; LeGonna & Jazband; Bee Palmer; Shuck Reiser; Roland & Ray; Harry Van Tasson.

SPOKANE—Violet Carlson; Foster & Ray; LaToy's Models; Melodians & Steps; The Night Boat; Six Tip Tops.

TACOMA—Bernard & Ferris; Lee Morse; Paisley, Noon & Co.; Sheffils Revue; Three Alexs.

TRAVEL—Harry Antrim; Bardwell, Mayo & Renstrom; Cuba Quartette; Larretto; Yes My Dear.

VANCOUVER—Arizona Moe; Bial & Early; Daley & Berlew; Jack Lait's "Help"; Terminal Four.

WINNIPEG—Benzler & Baird; Mabel Harper & Co.; Lunatic Bakers; Pantheon Singers; Smith's Animals.

Poli's

BRIDGEPORT: PLAZA—Gray & Byron. (L. H.) Joe Armstrong; Anna & Lillian Roth.

POLI—Cansino Bros. & Wilkins; Espe & Dutton; Tom Kelly; Primrose Semon & Co. (L. H.) Leo Haley; Bobby O'Neil & Queens; Primrose Trio; Maurice Samuels & Co.

HARTFORD: PALACE—Brownlee's Hickville Follies; Alf Grant; Laypo & Benjamin; Anna & Lillian Roth; The Storm; Maurice Samuels & Co. (L. H.) Chas. Martin; Henry's Melody Sextette; Nakas Japs; Stan Stanley & Co.; The Storm.

CAPITOL—Harry Beresford & Co.; Dance Voyage; Edna May Foster & Co.; Larimer & Hudson. (L. H.) Cansino Bros. & Wilkins; Hickey & Hart; Patton & Marks; Wolmaley & Keating.

NEW HAVEN: PALACE—Joe Armstrong; Lee Donnelly & Co.; Patton & Marks; Wolmaley & Keating. (L. H.) Harry Beresford & Co.; Gray & Byron; Tom Kelly; Rhoda Royal's Elephants.

SCRANTON & WILKES-BARRE SPLIT—Overseas Revue; Potter & Hartwell; Reed & Ticker; Frederick Roland; Tango Shoes. (L. H.) Koken & Galletti; Molofusa; Young & Hamilton.

SPRINGFIELD: PALACE—Joe Allen; John Elliott & Girls; Fay & Butler; Rhoda Royal's Elephants; Rudell & Dunigan. (L. H.) Arthur & Leah Bell; Dance Voyage; Espe & Dutton; Kelso & Lee.

WORCESTER: POLI—Lee Haley; Hamilton & Harnes; Henry's Melody Sextette; Bobby O'Neil & Queens. (L. H.) Leo Donnelly & Co.; John Elliott & Girls; Gertrude Morgan; Primrose Semon & Co.

PLAZA—Arthur & Leah Bell; Chas. Martin. (L. H.) Brownlee's Hickville Follies; Fay & Butler; Alf Grant; Laypo & Benjamin.

WATERBURY—Hickey & Hart; Nakas Japs; Primrose Trio. (L. H.) Australian Stan Stanley; Edna May Foster & Co.; Larimer & Hudson; Rudell & Dunigan.

Orpheum

CHICAGO: MAJESTIC—Coradinis Animals; Dillon & Parker; Flanagan & Morrison; Ford & Cunningham; Garcinetti Bros.; Page, Hack & Mack; Marion Harris; Chas. King; Millership & Gerard; Sully & Houghton.

PALACE—Frawley & Louise; Gibson & Canelli; Howard's Ponies; Miller & Mack; Millicent Mower; Olson & Johnson; 3 Lordons; Valeska Suratt.

STATE LAKE—Bronson & Baldwin; Elinore & Williams; Harry Johnson; La Bernicia; Princess Ju Quon Tai; Tatie.

DENVER—Cansinos; Dooley & Storey; Margaret Ford; Gautier's Toy Ship; Jack Rose; Van Ceflos; Swift & Kelly.

DES MOINES—Tony Gray & Co.; Gautier's Bricklayers; Riggs & Wittchie; Scanlon, Demo & Scanlon; Watts & Hawkey; Leo Zarrell & Co.; York & King.

DULUTH—Claremont Bros.; Edith Clifford; George Davelal; Muldoon, Franklin & Rose; Frank Farron; Kellam & O'Dare; Harry Marcus.

EDMONTON & CALGARY—Jordan Girls; Johana Josefson; Ed Janis Revue; Sophie Kassmir; Lyons & Yoska; Moss & Frye; Sam Mann.

KANSAS CITY: ORPHEUM—Meal Abel; Bennett Sisters; Bushman & Bayne; Carlton & Ballew; De Haven & Nice; Juggling Nelsons; Wood & Wyde.

MAIN STREET—Borini Troup; Lydia Barry; Bekeff Dancers; Embs & Alton; Ford & Price; Lane & Henricks; Carl McCullough; Williams & Wolfus.

LINCOLN—Carlyle Blackwell; Marga Barracks; Harry Conley; The Gellies; Mel Klee; Geo. & M. Lefevre; Bob La Salle.

LOS ANGELES—Anderson & Graves; Anderson & Yvel; Clifford & Johnson; Servais Le Roy; Bob Hall; Michon Bros.; Pearl Regay & Band; Sawing a Woman in Half; Whiting & Burt; Young & April.

MEMPHIS—Dress Rehearsal; Norton & Nicolson; Rolls & Royce; Toto.

MILWAUKEE: MAJESTIC—The Barrys; Higgins & Braun; W. C. Kelly; Nathane Bros.; Daphne Pollard.

PALACE—Jean Adair; Jos. E. Bernard; Al. Jerome; Knapp & Cornelli; Marlettes Manikins; Ona Munson; Sampson & Douglas.

MINNEAPOLIS: HENNEPIN—Flashes; Rita Goud; Jadov Trio; J. C. Nugent; Nippon Duo; Ford, Sheehan & Ford; Van & Vernon; Cliff Wayne & Co.

ORPHEUM—Clark & Bergman; Carson & Willard; Sallie Fisher; Morris & Camp.

(Continued on page 790)

HENRY H. WATERS

DEALER AND GROWER OF PALM TREES

I own and control more palm trees than all others combined.

My landscape work on exterior settings includes some of the greatest pictures ever made.

Satisfaction Guaranteed

HENRY H. WATERS
HOTEL HOLLYWOOD, HOLLYWOOD, CAL.

EDDIE MACK TALKS: No. 70

I guess you've all seen Charles (Chic) Sale in his side-splitting travesty on a Sunday School entertainment. He wears some frightful sartorial adornment when he plays Willie, the boy el-cutionist. And even his person is shabbily dressed—maybe hand-me-downs, for all you know. Or out of a missionary barrel. But—off the stage. Oh, boy! You should see Chic then. Maybe you have. Maybe you've seen him walking out of EDDIE MACK'S shop, arrayed like Solomon in all his glory. Well, EDDIE can do as much for YOU. And he will if you drop in to see him. Give EDDIE MACK a try. You won't regret it.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

THERE is no safer investment than
jewels! They increase steadily in
value. Buy with a feeling of security at

"The
Times
Square
Journal"

HERMAN BACH

Maker and Dealer of Fine Jewels

1584 BROADWAY - - - Near 48th Street
(Formerly at 1532 Broadway)

Phone: Bryant 645 Opposite Strand Theatre

A Bad Nose Spoils a Good Face.
Are You Handicapped?



Woodbury Method changes nose perfectly
without pain or detection from others.
Not at all expensive—fully guaranteed.
Most men meet the poor eye and have DR. BAKER
scientific plastic surgery. Dermatology, plastic surgery
charge what can be quickly accomplished for you.

JOHN H. WOODBURY
SAFE—SAFE—SURE METHOD
Only at 1648 Broadway, cor. 51st. N. Y.
Next to Winter Garden. Telephone Circle 118

FACIAL SURGEON

Dr. W. E. Balsinger

Formerly

FACIAL SURGEON U. S. ARMY
Hump and Other Deformities of
Noses Corrected Through Nostrils
—No Scar.

Sagging Cheeks Lifted
Baggy Eye-Lids Corrected
Double Chins, Scars, Etc., Removed

190 N. State Street, Chicago

\$55.50 OUR NEW TRUNK
WARDROBE
WILLIAM BAL COMPANY, 141 W. 36th Street, N. Y.

SEE ALL THE SHOWS IN YOUR TOWN
ON A PASS
Write DRAMATIC MIRROR

TAYLOR TRUNKS
210 W. 44th St., New York 10 E. Randolph St., Chicago

Gowns

Wraps



Typifying

Art in Dress

as Demanded

by Women of Culture

PARK AVENUE AND FIFTY-SEVENTH STREET
NEW YORK

Suits

Furs

Christmas Mirror

OUT

the latter part of December

Remember
Last Year's!

This Year's
is Better Yet!

Reserve your space now and send in your copy later.
This will give you position in the front of the book.

133 W. 44th St., New York

bell; The Sharrocks; Tarzan; Frank Wil-

son.
NEW ORLEANS—Julian Etinge; Hugh Herbert; Kate & Wiley; Elida Morris; Toney & George; Swor Bros.; Leon Vavarro.

OAKLAND—Joe Bennett; Maurice Diamond; Bobbie Gordons; Chas. Harrison Co.; Lee Children; The Rios; Toney & Norman.

OMAHA—Adler & Ross; Bowers, Walters & Crook; Eddie Bussell & Co.; Wallace Galvin; Highlowbrow; Hughes Musical Duo; Patricia & Delroy.

PORTLAND—Ben Beyers; Brown & O'Donnell; Matty Lippard; Marshall Montgomery; Santos Hayes Revue; Stone & Hayes; Worden Bros.

SACRAMENTO & FRESNO SPLIT—Billy Arlington; Avey & O'Neill; Wm. Ebs; Kara; Ed. Morton; Corine Tilton Revue.

ST. LOUIS—ORPHEUM—Wilson Aubrey Trio; Gus Edwards; Jack Ingalls; Rome & Gaut; Van Cleave & Pete; Van Haven; Sandy.

RIALTO—Mabel Burke & Co.; Byron & Haig; Marx Bros.; Jack & Jessie Gibson; Alexander Melford Trio.

ST. PAUL—Finks Mules; Cliff Nazaro; Nibbs; Nat Nazara & B.; Lillian Shaw; Zuba & Dreis; Nanon Welch.

SALT LAKE CITY—Adams & Griffith; Dance Fountains; East & West; Hollis Glad; Helen Koller; Moran & Mack; Scheuch's Minstrels.

SAN FRANCISCO—Kitty Damer; Vera Gordon & Co.; Mrs. Gene Hughes; Mary Haynes; Jack Joyce; Kramer & Boyle; Silvia Loyal; Ritter & Knapp.

SEATTLE—Dugan & Raymond; Ed E. Ford; J. Rosmond Johnson; Green & Parker; Lee & Sterling; Moody & Duncan; Mary Wirth & Co.

SIOUX CITY—Barbette; Choy Ling Hee Troupe; Henry & Moore; Lorraine Sisters; Lydell & Macy; Noel Lester & Co.; Wilbur Mack; McKay & Ardine; Millard & Marlin; Stella Mayhew; Dodero & Marconi.

VANCOUVER—Frank & Milt Britten; Claude Golden; Joe Howard & Clark; Jack Kennedy; Tim & Kitty O'Meara; Al & Fannie Stedman; Margaret Taylor.

WINNIPEG—Demarest & Collette; Eddie Foy; Harry Holman; Lucas & Knas; Rockwell & Ford; Raymond & Schram; Worden Bros.

W. V. M. A.

BLOOMINGTON: MAJESTIC—Corinne & Boys; Newport & Stirk Trio. (L. H.) Hubert Dyer & Co.; Kalama & Koo.

BARTLESVILLE: ODEON—Mann & Mallory; Swift & Daley. (L. H.) Kula Sisters; Women.

CEDAR RAPIDS: MAJESTIC—Four Lamys; Gordon & Delmar; Lydell & Macy; Hugh O'Donnell & Co. (L. H.) Barbette; Bally Hoo Trio; Cook & Vernon; Five Minstrel Monarchs; Val Harris & Co.; Quincey Foss.

CENTRALIA: GRAND—Engle & Marshall; The Great Howard; McIllyar & Hamilton; Ruffins Monks. (L. H.) Dual & Woody; Maurice & Girls; Three Moran Sisters.

CHAMPAIGN: ORPHEUM—Henry Catalano & Co.; Frances & Kennedy; Ross & Foss; Pinto & Boyle. (L. H.) Corinne; Marks & Wilson; The Princess Minstrel Misses; Wayne Marshall & Candy.

CHICAGO: AMERICAN—Val Harris & Co.; Maxwell Quintette; "Pep." (L. H.) Wilfred Clark & Co.; Wills Gilbert & Co.; George Morton.

EMPRESS—Coscia & Verdi; Leroy & Mabel Hart; Kavanaugh & Everett; Loring & Lessig; Blanche Sherwood & Co. (L. H.) Ben Nee One; Cook & Ringold; Billy Gerber Revue; Feres & La Fleur.

HARPER—(L. H.) only: Maude Elliot & Co.

KEDZIE—Bally Hoo Trio; Chas. & Anna Cocker; Cook & Vernon; Cook & Rosevere; Wilfred Clark & Co.; Geo. Morton. (L. H.) Frank & Gerie Fay; LeRoy & Mabel Hart; Kavanaugh & Everett; Jimmy Lucas & Co.; Shriner & Fitzsimmons; Tyler & St. Clair.

LINCOLN: HIPPODROME—Lulu Coates & Her Crackerjacks; Gordon & Germaine; Roberts & Clark; Shriner & Fitzsimmons. (L. H.) Jean Barrios; Adelaide Bell & Co.; Frank Gardner & Co.; Miss Claire Vincent.

DAVENPORT: COLUMBIA—Ben Nee One; Barbette; The Minstrel Monarchs; "Rice Pudding"; Palermo's Canines. (L. H.) Four Lamys; Lang & Vernon; Mack & Stanton; The Popularity Queens; Ray & Fox; Dick Thomas & Players.

DECATUR: EMPRESS—Anna Eva Fay; Fox & Conrad Co.; Hollins Sisters; Norris Baboon & Collier; Wayne, Marshall & Candy; Tyler & St. Clair. (L. H.) Chas. & Anna Cocker; James H. Colton; Anna Eva Fay; Kurt & Edith Kuehn; Phila & Co.; Josephine Worth & Co.

DUBUQUE: MAJESTIC—The Dorans; Hanaka Japs; Mack & Stanton; The New Leader.

EAST ST. LOUIS: ERBERS—Kittner & Rainey; Billy Lightells Revue; Kenny Mason & Scholl; Howard Nichols; Saxton & Farrell. (L. H.) Eagle & Marshall; The Great Howard; La France & Harris.

EVANSVILLE & TERRE HAUTE SPLIT: GRAND—Booth & Nina; Ray & Emma Dean; Hal Johnson & Co.; Hamilton & Mack; Hill & Crest.

ELOIN: RIALTO—Wills Gilbert & Co.; Marston & Manley. (L. H.) Coscia & Verdi; Maxwell Quintette.

PORTSMOUTH: JOIE—Artois Brothers; Howard & Fields; Jennings & Howland; Nash & O'Donnell; Swift & Daley.

GALESBURG: ORPHEUM—Fields & Harrington; Gordon & Day; Hanson & Burton Bros. (L. H.) Hall & Dexter; Westika & Understudy.

GRAND ISLAND: MAJESTIC—Cliff Bailey Duo; Jeyner & Foster; Hanley & Howard; Taylor Macy & Hawke.

JOLIET: ORPHEUM—Foster, Ball & Co.; Foster & Peggy; Billy Gerber. (L. H.) Adams & Barnett; Crandell's Riding School; Newport & Stirk Trio.

KANSAS CITY: GLOBE—John Geogor; Jo Jo Harrison; Toy Ling Foo Co.; Monroe Brothers; Thornton Sisters. (L. H.) Austin & Delaney; Howard & Jean Chase Co.; The Hennings; Viola & Lee Lewis; Melo Danse.

KENOSHA: VIRGINIAN (Friday & Saturday)—Chas. & Anna Cocker; Irene Jonani; Harry Holden & Co.; Chas. Ledeser; Moore & Shy.

LINCOLN: LIBERTY—Al Gamble; The Hennings; Melo Danse; Al Ripon; Roattino & Barrette. (L. H.) Bobby & Earl; Browning & Davis; Keno Keyes & Melrose; McMahon Sisters; Beatrice Morrell Sextette.

MADISON: ORPHEUM—"Broke"; Orville Stamm; Blossom Seckley; Wanser & Palmer. (L. H.) Nelson & Madison; Bill Robinson; Two Rectors.

OKLAHOMA CITY: ORPHEUM—The Kelloggs; Knight & Sawtelle; On Fifth Avenue; Ruffin's Monkeys; Harry Watkins.

OMAHA: EMPRESS—Cliff Bailey Duo; Bobby & Earl; Browning & Davis; Beatrice Morrell Sextette. (L. H.) Five Troubadours; Hugh O'Donnell & Co.; Roattino & Barrette; Warren & O'Brien.

OTTAWA: GAYETY (Sunday)—Foster Ball & Co.; Jimmy Dunn; Maude Elliot & Co.; Foster & Peggy; Billie Gerber Revue.

PEORIA: ORPHEUM—Adams & Barrett; Adelaide Bell & Co.; Wilfred Du Bois; Lang & Vernon; Claire Vincent & Co. (L. H.) Dave Harris & Band; Kenny, Mason & Scholl; Ross & Foss.

QUINCY: ORPHEUM—Hall & Dexter; Westika & Understudy. (L. H.) Fields & Harrington; Gordon & Day; Hanson & Burton Sisters.

ROCKFORD: PALACE—Nelson & Madison; Sarah Padden & Co.; Bill Robinson; The Rectors. (L. H.) "Broke"; Peg; Orville Stamm; Wanser & Palmer.

RACINE: RIALTO—Harry Holden & Co.; Irene Jonani; Kavanaugh & Everett; Kennedy & Davis; Ross King Trio; The Question; Chas. Seamon. (L. H.) Dance Flashes; Flanders & Butler; Marston & Manley.

ST. LOUIS: GRAND OPERA HOUSE—Joe E. Bernard; Cliff Clark; Four Camerons; Gardner & Aubrey; Jack Gregory & Co.; Larry Harkins; E. J. Moore; Jas. "Fat" Thompson; Tilyou & Rogers.

COLUMBIA—Duel & Woody; Fred Hughes & Co.; Princess Kalamin & Co.; Peak's Blockheads. (L. H.) Kittner & Rainey; McIllyar & Hamilton; Ruffins Monks.

SIOUX CITY: ORPHEUM—Neal Abel; Choy Ling Hee Troupe; McKay & Ardine; Wilbur Mack & Co.; Juggling Nelsons; Quincey Four. (L. H.) Henry & Moore; Lorraine Sisters; Noel Lester; Lydell & Macy; Stella Mayhew; Dodero & Marconi.

SIOUX FALLS: ORPHEUM—Five Troubadours; Handley & Howard; Keno Keyes & Melrose. (L. H.) Gordon & Delmar; Choy Ling Hee Troupe.

SOUTH BEND: ORPHEUM—Jean Barrios; Fiske & Lloyd; Howard & Ross; Watts & Ringold; Yip Yip Yaphankers. (L. H.) Carlisle & Lamal; Follis & Leroy; Willie Hale & B.; Sid Lewis; Sarah Padden & Co.; "Smiles."

SPRINGFIELD: MAJESTIC—Jas. H. Cullen; Kurt & Edith Kuehn; Lutes Bros.; Marks & Wilson; The Princess Minstrel Misses. (L. H.) Cameron Sisters; Wm. Gaston & Co.; Hollins Sisters; Pinto & Boyle.

TERRE HAUTE: HIPPODROME—The Cotton Pickers; "Dreams"; Mellow & Rens; John T. Ray & Co.

TOPEKA: NOVELTY—Byron & Price; Tom Brown's Musical Revue; Marian Beasclair & Co.; Ernest Hatt; Le Fevre & Sykes. (L. H.) John Geogor; Jo Jo Harrison; Toy Ling Foo Co.; Monroe Brothers; Thornton Sisters.

TULSA: ORPHEUM—The Kelloggs; Knight & Sawtelle; On Fifth Avenue; Ruffin's Monkeys; Harry Watkins.

STEIN'S FACE POWDER

"The One Which Sticks" 3 oz. can 50c
Made by Stein Cosmetic Co., New York, Mfrs. of

STEIN'S MAKE-UP

Kitner
Kenny
Saxton
Marshall;
Harris;
AUTE
Ray
Ham-
ert &
Coscia
others;
wland;
elds &
son &
Dexter;
Cliff
uley &
Ball &
erber.
a Kid-
eager;
Mon-
H.)
Chase
Lewis;
ay &
Irene
Lede-
amble;
Ripen;
oby &
yys &
Mor-
oke";
Vanser
dison;
UM-
On
Harry
Bailey
Davis;
Five
Co.;
Brien.
Fos-
Maude
Ger-
Bar-
d Du
ent &
enny,
Der-
H.)
Day;
n &
Rob-
Feg;
en &
erett;
The
Dance
on &
USE
Four
Greg-
more;
ra.
Fred
Co.;
er &
affins
Neal
ay &
gling
teury
ster;
odero
Five
Keno
n &
Jean
Joas;
kers.
roy;
arah
H.
ros;
strel
Wm.
o &
E-
a &
ice;
rian
evre
Jo
aroe
TS;
ue;

GOWNS
WRAPS
SUITS
FURS

TELEPHONE BRYANT 5379

EVENING
GOWNS
SPECIALTY

Janice
IMPORTER

745 SIXTH AVENUE

Opposite Stern Bros.

NEW YORK

Near 42nd Street

The Actor And The Merchant

The successful actor cannot afford to sit back and rest upon his past laurels. His years of effort and endeavor would soon come to naught. So he "Carries On" without slackening his pace, and like the proverbial wine, "improves with age."

The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

Suits Gowns Wraps Furs



Suits

Gowns

Wraps

AN Apisdorf creation is invariably an achievement that delights the well groomed woman.

Each gown, suit or wrap assures individuality plus the greatest care in tailoring and the selection of materials.

Apisdorf

Seventeen East
Fifty-Seventh Street
New York

Lucile Ltd

PRESENT
NEW INTERPRETATIONS
BY
LADY DUFF-GORDON
FOR THE
SOCIAL EVENTS
OF THE
FALL AND WINTER SEASON

OF
1921

GOWNS
NEGLIGEEES

HATS
TAILORED WEAR

19 East 54th St.
NEW YORK

PARIS

LONDON